

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 14, 1917

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

ALBERT VON TILZER

HITS

SONGS
WORTH
TALKING
ABOUT

SONGS
WORTH
TALKING
ABOUT

DOWN WHERE THE SWANEE RIVER FLOWS

This is the song Al Jolson picked out of hundreds of "Dixie" songs last season for his show, "Robinson Crusoe, Jr." That he again picked a winner is proven by the fact that he has been singing it continuously ever since. Not only that, but thousands of performers are singing "Swanee" to big applause all over the country. "The proof of the pudding is in the eating thereof." Don't overlook this one! Words by Chas. McCarron and Chas. S. Alberte.

EVE WASN'T MODEST TILL SHE ATE THAT APPLE

(WE'LL HAVE TO PASS THE APPLES AGAIN)

Performers know that great comedy songs are more scarce than any other kind. Performers also realize how invaluable any genuine laugh is to his act. Conceding these facts, can you afford to overlook the most novel and the funniest comedy song in years? Don't wait until it is too late and then say, "Gee! I wish I had sent for the 'Apple' song when it was new." Wire now! Words by Chas. McCarron.

THE HONOLULU HICKI BOOLA BOO

We realize how tired you are of Hawaiian songs, and we had fully decided not to publish another one until this song was submitted to us by the writers of "Oh, How She Could Yacki Hacki." We were simply FORCED to take off our hats to this one. It sounds hard to believe, but "Hicki Boola" is away from any Hawaiian song on the market. It's a knockout! Words by Lew Brown and Chas. McCarron.

PUT ON YOUR SLIPPERS AND FILL UP YOUR PIPE

(YOU'RE NOT GOING BYE-BYE TONIGHT)

For the information of the performers who are lucky enough to pick this wonderful comedy song, we wish to announce that we have several new funny verses that should be more than welcome. Words by Ed. P. Moran and Will A. Heelan.

145 W. 45th St.
New York City

BROADWAY MUSIC CORP.

WILL VON TILZER, President

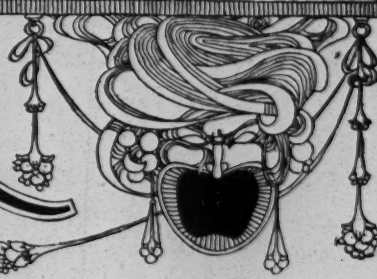
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WHITE RATS PLAN FRISCO STRIKE, MANAGERS HEAR

**U. M. P. A. Officials Have Turned Attention to Coast and Acts
Are Held Ready to Fill Gaps; Strong Organized Labor
in West Will Aid Strikers, Actors' Leaders Say**

A general strike at the theatres in San Francisco is planned as the next step of the White Rats in their trouble with vaudeville managers over the closed shop.

Word to this effect was conveyed to the heads of the Vaudeville Managers Protective Association last week, and steps were immediately taken to thwart any endeavor on the part of the White Rats to tie up the theatres in that section of the country. Representatives of the association were dispatched from Chicago and the Middle West, to the Coast, as soon as the news was received. Acts that have been laying off in the section West of Chicago have been despatched to points along the Pacific Coast and are waiting to fill any gap in bills.

Both Harry Mountford, international executive; and William J. FitzPatrick, International president of the White Rats Actors' Union, figure that their salvation lies in the West. According to their statements, organized labor in that section of the country is heartily in support of any action that they may take and, with organized labor practically dominating general conditions there, they feel it is a good part of the country in which to undertake their task of forcing recognition from the managers. They claim that the majority of the patrons of the theatres on the Coast, and all through the Western section of the country, are laboring people, members of some organized body, who will endorse and co-operate with any move made by the White Rats.

Barry Connors, chief deputy organizer of the White Rats in San Francisco and the adjacent territory, has been conferring with labor leaders and attending the meetings of the various labor organizations in his district for the past two months. It was ascertained that he had explained to them the purpose of the White Rats' fight to gain recognition from the managers and that the organizations had voted to give their moral and other necessary support to any campaign or move made by the White Rats.

When FitzPatrick called out the acts playing the Gordon houses in Boston and Lynn, the managers expected he would go further last week and begin general activities in Boston and nearby towns.

To circumvent any activity in this direction the V. M. P. A. immediately got to work and Pat Casey, who is handling the managers' campaign, hurried to Boston. Closely following him were Harry Weber, Gene Hughes, Charles Bierbauer and several other agents who book acts in the United Booking offices. The managers, also to protect themselves, dispatched about seventy-five acts to the New England territory, with instructions to be prepared for any emergency that might arise through White Rat acts quitting bills. With agents from the booking office, these acts were scattered about various parts of the New England States prepared to move into any locality in their territory where their services were needed. Nothing new developed until Thursday, when FitzPatrick declared a strike on the theatre in Haverhill, Mass. The managers were prepared for this emergency and quickly obtained acts to take the place of those refusing to work.

For the last few days, things have been very quiet in the Boston section. Pickets have been patrolling in front of the houses declared unfair, but nothing occurred to interfere with the business, the managers stated when questioned.

It was also stated at the White Rats headquarters that the support of the American Federation of Labor had been obtained for their organization through the New England branch of the A. F. of L. and the Central Labor Union of Boston. These organizations have appointed committees to confer with the managers in regard to the White Rats situation.

It was said at White Rats headquarters that a manager of a theatre in Lowell, Mass., had signed the closed shop agreement with FitzPatrick in Boston on Monday, and the White Rat actors who had lost work through the strike would be given immediate employment.

An open meeting for the various labor organizations was held in Boston last Thursday evening, at which representatives of all of the labor organizations in that vicinity were present. President FitzPatrick, and Organizers Francis Golmore and Geoffrey Whelan were the principal speakers.

BLANCHE BATES PLAY OPENS

WASHINGTON, D. C., Feb. 13.—After an absence of several years, Blanche Bates made a successful return to the stage last night in Paul M. Potter's new play, "Eleven P. M." Wilton Lackaye heads the supporting company. The other members of the company are Charles Hammond, Thomas J. McGrane, Charles Butler, Louise Mackintosh, Janet Travers, Jeffries Lewis, J. H. Barnes, Ford Fenimore, Marie Ascargo, Sallie Bergman, George Gaston, Henri Virey and Albert Prisco. Miss Bates will be seen in a New York theatre about the 1st of March.

MRS. VAIDIS DEAD

Mrs. Louisa Vaidis, mother of the famous aerialists, the Vaidis twin sisters, and herself at one time a well known gymnast, died February 8, at her home in Maspeth, L. I., aged seventy-seven years. Mrs. Vaidis came from a family of circus performers and was a sister of the proprietor of the Vaidis Circus, for many years one of the best known tented shows in England. One daughter, Louise, survives. The remains were interred last Saturday in Mt. Olivet Cemetery.

RUSH GETS "THE DAISY"

Edward F. Rush last Monday entered into a contract with John Bartlett, representing Osmond Shillingford, of London, whereby he obtains the producing rights to "The Daisy," a four-act drama, which he will probably produce next Fall. It will be staged by Alexander Leftwich.

CLINT WILSON DEAD

Clint Wilson, formerly well known as a performer with Wilson & Brevard, and as a vaudeville agent, being a partner of Jo Paige Smith, died last week. Of late he had been manager of a theatre at Rahway, N. J.

KLAW IN NEW ORLEANS

NEW ORLEANS, Feb. 12.—Mark Klaw, of Klaw & Erlanger, accompanied by his son, Alonzo, spent several days here last week as the guest of Major Tom C. Campbell, manager of the Tulane and Crescent theatres.

MAY THOMPSON INSURES SELF

May Thompson, appearing in Arthur Hammerstein's "You're in Love," took out \$50,000 worth of life insurance last week, executing the policy through Thomas Gillen in the Fitzgerald Building.

THE HATTONS IN TOWN

Frederick and Fannie Hatton are in town from Chicago. They are here primarily to arrange for the production of one or two of their new plays.

\$53,000 FOR SOTHERN'S EFFECTS

STAGE PEOPLE CHIEF BUYERS

During a five-day sale at the Broadway Art Galleries last week the personal belongings of E. H. Sothern and Julia Marlowe, including objects of art and household effects, netted a total of \$53,000.

The fact that these two famous players were going to dispose of relics collected by them in their many years of travel was sufficient to attract many persons well known in all walks of life.

The sale was ordered by Mr. Sothern because he and his wife are giving up housekeeping here and plan to live the rest of their lives in England. And because of this last evidence of the enforced retirement of these two stars from the profession which they have graced for more than a quarter of a century, there was much interest manifested in theatrical circles.

Managers, players, costumers and art collectors were prominent among the bidders.

Most of the articles sold on the first and second day went to persons well known to the theatre at bargain prices. A representative of David Belasco secured for that manager a good part of the armor and swords. Francis X. Bushman and Beverly Bayne purchased between them rugs and furniture to the value of nearly \$8,000. Mr. Bushman also bought some armor and the belt and dagger worn by Mr. Sothern in "Hamlet," paying \$285 for the latter.

Fred C. Whitney secured some of the armor and swords. Valeska Surratt's purchase was a large hall clock and some armor. Eva Tanguay paid \$425 for a bed room set, and Joseph M. Schenck and wife, Norma Talmadge, had a dining room set knocked down to them.

R. H. Burnside bought a bed room set, and the Vitagraph and Universal Film Companies, through representatives, secured stage furniture and armor. The costumes, of which there were many hundreds, were, in the main, bought by various costumers.

H. H. Frazee, Edgar and Archie Selwyn, Fred Wright, Jack Curley and Mrs. Sherry, who stages the revues at Rec-tor's, were also listed among the buyers.

BERNHARDT CO. DROPS COAST TRIP

REORGANIZE WITH VAUDE. ACTS

Madame Sarah Bernhardt has given up her trip to the coast.

Abandoning her proposed tour at Louisville, Ky., last Saturday night, she will return to New York during the present week and reorganize her company, adding six vaudeville acts. Then she will open at the Academy of Music, Brooklyn, for a three days' engagement on Washington's birthday.

Several reasons have been ascribed for the abandonment of the trip, one of them being that the "Divine" Sarah was not as much of a box-office magnet as had been anticipated and that it would be financial disaster if the trip were continued. Another reason advanced for the change in her plans was that she was unable to stand the strain of giving long performances twice a day.

William F. Connor, who is managing the tour for Mme. Bernhardt has arranged, after the Brooklyn engagement, for a route which will cover the New England and Eastern Canadian territory and probably a short stay at the Lexington Avenue Opera House late in the spring.

Under the new schedule, Mme. Bernhardt will appear in one or two short sketches supported by her company at each performance and the balance of the program is to be presented by the vaudeville acts. Two shows daily are to be played by the troupe while on tour.

The vaudeville acts that have been engaged up to date are Claire Rochester, The Six Musical Harvers, Lucille's Cockatoos, Harry Breen, "The Nut Comedian." Two other acts are to be engaged. The majority of the vaudeville acts were booked through Lew Edelman, of the Frank Bohm offices.

DOROTHY USNER LOSES HUSBAND

George Baxter, husband of Dorothy Usner, a well-known actress fifteen years ago, died suddenly last Saturday morning from cerebral apoplexy, at his home in Harmon, N. Y. Mr. Baxter was formerly a well-known newspaper man, and was founder and promoter of the Press Artists' League.

ARLINGTON GETS ANOTHER HOUSE

BATTLE CREEK, Mich., Feb. 10.—Harvey Arlington, who is managing the Orpheum Theatre, Grand Rapids, will assume management of Butterfield's Bijou Theatre, this city, in about ten days.

CARTOONIST BECOMES P. A.

HARTFORD, Conn., Feb. 13.—Clifford Knight, who for many years was employed as cartoonist on the *Post* here, has joined the staff of the Grand Theatre as publicity man.

SMALLPOX CANCELS SHOW

MONTICELLO, Ill., Feb. 12.—The "Ikey and Abey" Company were forced to cancel their engagements here on account of a small pox quarantine.

TESTIMONIAL GIVEN MINSTREL

PHILADELPHIA, Feb. 10.—James McCool, minstrel and for many years a popular member of Dumont's Minstrels when it appeared at the 11th Street Opera House was tendered a testimonial dinner at the Bellevue-Stratford, Thursday. There were 800 people at the affair including the city's leading citizens, city officials and members of the judiciary. Mr. McCool was presented with a handsome grandfather clock costing \$1,200.

THEATRE COMPANY FORMED

TRENTON, Feb. 13.—The Orange Strand Theatre Company filed a certificate of incorporation in the office of the Secretary of State last week. The company will operate from an office in Jersey City with Fred H. Merten as agent. The concern is capitalized at \$5,000. The incorporators are Fred H. Mertens, Hattie G. Mertens and Martin P. Cross, all of Jersey City.

NEW FIRM TO PRESENT PLAY

STAMFORD, Conn., Feb. 12.—The S-M Producing Co., a new theatrical firm, composed of Charles Edwin Summers, playwright, and Jack Morris, secretary to Lee Shubert, will present for the first time on any stage here, the latter part of this month a new farce by Charles Edwin Summers, entitled "Stocks and Stockings." George Parsons will be featured in the leading role.

"PALS FIRST" OPENS MONDAY

STAMFORD, Feb. 13.—"Pals First" will have its initial presentation here next Monday evening, which will begin a brief tour prior to its New York opening. In the cast are William Courtenay, Thomas A. Wise, Chas. A. Stevenson, Francis X. Conlan, Harry Lewellyn, Maruion Kerby, Ann MacDonald, Lester Chambers, Auriel Lee, Lawrence Eddinger and Paul Dalzell.

ACTRESSES, IN FIRE, BARELY ESCAPE

FLEE AT NIGHT FROM HOTEL

BOSTON, Feb. 12.—Several theatrical people sustained large losses of valuables and clothing, as well as having narrow escapes from death, in a fire which damaged the Hotel Lenox to the extent of \$75,000 early Saturday morning. Of the 250 guests in the hotel about 40 of them were theatrical people.

Elizabeth Murray, of the "Cohan Review of 1916," who occupied a room on the eighth floor, was awakened by smoke coming into her room through the open transom. She and her maid, Katherine Collins, made their way into the hall, after throwing a few wraps over their shoulders. They were forced to crawl in order to breathe. They reached another room, the door of which was open, and shrieked from a window for help. Firemen came to their rescue and led them down the stairs.

Margot Kelly, of "Pierrot the Prodigal," woke up about half an hour before the fire started, because of the heat in her room. She opened the window and then went to sleep again. Later she was awakened by the gongs of the engines and immediately rushed into the hall and escaped by the stairway.

Valli Valli, of the Cohan Review, and her maid and pet dog made their way through the smoke-filled corridors and stairs to the street without difficulty. Charlotte Ives and Louis Stone, of "The Brat" company, and David Finestone, treasurer of the Shubert Theatre, and his wife were other theatrical people who had narrow escapes.

DIANE D'AUBREY SUED

A suit for \$250 damages has been brought against Diane D'Aubrey, formerly on big time, but now an entertainer at Au Caprice, by Neville Fleeson, a writer of song lyrics. The suit is brought on a contract for the writing of lyrics which, Fleeson alleges, were used by the defendant at the Au Caprice but not paid for. The defendant is the wife of Rubini, the violinist. The plaintiff is represented in the action by Attorney Harry Saks Hechheimer.

MOORE MANAGEMENT RESIGNS

SEATTLE, Wash., Feb. 9.—The entire management of the Moore Theatre resigned last week, and it is not known what arrangement will be made to conduct the house until it is taken over by the Orpheum Vaudeville Co. George T. Hood left to devote his activities to booking the Cort Theatre, and Frank P. Hood, treasurer, severed his connection in contemplation of some other venture. Gertrude Slorah, manager Hood's assistant, will continue with him.

SIMONS MARRIES "DE MILO"

NEW ORLEANS, Feb. 12.—James H. Simons, president of the Charles J. Simons Piano Co., was married here Saturday to Mrs. Miriam Hammerstein, professionally known as "De Milo," a theatrical posing model. The bride was the widow of Abe Hammerstein, son of Oscar Hammerstein. The couple will shortly go to New York to get Mrs. Simons' nine year old son and return here to make their permanent home.

MATTIE SHERIDAN DIES

Mattie Sheridan, dramatist and author, founder and president of the Hungry Club, died last Thursday in her apartment in this city, after an illness lasting two months.



HORACE WRIGHT AND RENE DIETRICH

These "Somewhat Different Singers" have returned to vaudeville with a new singing act. These two artists whose fine voices and charming personalities have made them great favorites have an act which brings class and refinement, as well as real entertainment to any bill, their numbers ranging from a novel grand opera medley to a repertoire of the latest popular melodies and a genuine Hawaiian specialty. Having spent some time in Hawaii, they are expert exponents of the now popular instrument, the ukulele, and Miss Dietrich has also written a lovely ballad, "Isles of Aloha," which gives a true idea of the charms of those wonderful islands. The act is dressed exquisitely, and their unique Hawaiian art-drop (designed by Miss Dietrich), is one of the most artistic things seen on Broadway this season. The clever couple have just completed a successful season in the East and open on the Orpheum Circuit in Kansas City, Feb. 19.

RIALTO ACTORS READY TO AID UNCLE SAM

MANY OFFER THEIR SERVICES

With the possibility of war looming big before the United States workers in no line of business have shown greater interest in the situation than members of the theatrical profession. Ever since the severance of diplomatic relations between the United States and Germany this interest has increased day by day.

Prominent among the actors who have expressed themselves as anxious to do their part are: David Warfield, now playing in "The Music Master" at the Knickerbocker; Fred Tiden, leading man of "Upstairs and Down," at the Cort; Walter Hampden, with "Good Gracious, Annabelle"; Sidney Drew, Lionel Barrymore, Francis X. Bushman, Edward J. Connelly, Fred R. Stanton and Charles Fang, Chinese actor.

Some of the prominent actresses who are willing to be Red Cross nurses are: Julia Dean, Mabel Taliaferro, Emmy Whelan, Beverly Bayne and Mme. Petrova.

That the spirit of patriotism has also penetrated the film industry is evident from the fact that among the men in this line who have announced their willingness to aid the United States to their very utmost are: Richard A. Rowland, president of Metro Pictures Corp.; Wm. Christy Cabanne, motion picture director, and Maxwell Karger.

Albert Bruning, now playing in "The Yellow Jacket," who was born in Berlin fifty-seven years ago, and has been in America for thirty-four years without being a citizen, made application for his first papers last week. Ernst Robert, comedian at the Irving Place Theatre, and Reuben Fleishfarb, a musician, both Austrians, and Eliz Gergely, of "Her Soldier Boy," a Hungarian, all applied for citizenship papers.

Sydney Smith, son of Harry B. Smith, and Luke Thomas, son of Augustus Thomas, who belong to Squadron A, have reported to the armory for duty.

Jack Norworth has applied for admission to the Naval Reserve.

Fred Cruise, chief usher at the Strand, is authority for the statement that all of the ushers at that house will enlist in the event of hostilities. The chorus men of "Her Soldier Boy" company make the same announcement.

At the Hippodrome 200 of the extra men have promised to enlist.



THE THREE STEINDEL BROTHERS

WALTER E. GREENE

Among the important men who have forged their way to the front in motion picture work today there is no one about whom general interest centers more than about Walter E. Greene, the president of the Artercraft Pictures Corporation. His work in the motion picture field is of especial interest, because he is apparently bringing new ideas and fresh purposes in his work of distributing the Mary Pickford pictures, and now the first screen triumphs of the already famous actor, Mr. George M. Cohan.

As a motion picture magnate, Walter Greene has his own definite ideas, and is not afraid to put them into practice. He has founded his new work partly on the basis that a motion picture distributor must consider his pictures from the standpoint of the moving picture audiences, and as he has made a study of human nature for years, and knows all sides of his trade, he expects to give the people what they want and in a way that will be more than appealing.

Mr. Greene thinks that an audience is sensitive to whatever is given them. He denies the truth of pictures that are over the heads of the people, and his idea is to get out pictures that will please the greatest majority. He believes in giving his audiences only the best, and desires rather to give them the benefit of the doubt than to deviate in any way from his general high standard of work.

"I believe that the most ignorant people who make a practice of going to see motion pictures are in a fair way to be benefitted by them, therefore it is to them as well as to the most highly intellectual that I wish to appeal," he said in a personal talk not long ago; "and I never intend to recognize any truth in the remark that it is possible to give the public anything too good."

From a careful study of his audiences, Mr. Greene has come to three conclusions. That an audience realizes the difference between an ordinary and a feature production, and is anxious to have more features, that the time has passed when people went to the movies out of curiosity, now in every little town that is able to afford a moving picture house the pictures are shown to hundreds of devotees nightly. Lastly, an audience is sensitive to good acting. And it is in the elaboration of three things that Mr. Greene hopes to form an ideal corporation.

NEW HOUSE FOR WILKES-BARRE

WILKES-BARRE, Pa., Feb. 12.—New York capitalists are now considering the erection of a new amusement house here. They have been looking over a plot of ground on South Main and Northampton Streets.

THEATRE FOLK MOURN DEATH OF HAYMAN

CONDOLENCE IS NATION-WIDE

Al Hayman, for many years one of the leading managers in this country, died at 12:30 last Saturday morning at the Waldorf-Astoria, where he had made his home for many years.

Mr. Hayman was one of the few men who jumped to the front of managerial ranks almost as soon as he entered the business, and for nearly thirty years was one of the real dominating influences of the theatre. The so-called theatrical syndicate was his idea, and the system of routings now universally used originated with him.

He was born in 1852, in Wheeling, W. Va., and at the age of thirty-one went to San Francisco and leased the Baldwin Theatre, which up to that time had been considered by many to be a "hoodoo." At that time few of the leading companies ever ventured west of the Rocky Mountains, and San Francisco was not regarded as a good show town except for companies headed by stars who had become favorites there like McCullough, Barrett and Modjeska.

Permanent opera companies and minstrel organizations furnished the chief amusement for the Californians.

He engaged the best attractions in the East for a series of weeks, paying railroad fares in addition to a stipulated sum agreed upon for a term of weeks, and would play them from Omaha to San Francisco and back to the Middle West.

It was about this time that the late Charles Frohman was winning a name in the East, and in 1889 Mr. Hayman came East and soon after formed a business connection with Frohman which lasted until the latter's death, when the *Lusitania* was sunk by a German submarine. Together they acquired the producing rights to Bronson Howard's "Shenandoah," which made fortunes for both.

In 1899 he assumed control of the Columbia Theatre, Chicago, which was made the centre of a choice of theatres extending east and west, and proved to be the beginning of the theatrical syndicate which he soon began to form in association with Klaw & Erlanger, Charles Frohman and Nixon & Zimmerman.

Mr. Hayman had long been an invalid. In 1911 he relinquished active work and transferred his theatrical interests to his brother, Alf Hayman.

Mr. Hayman took an active interest in the Actors' Fund of America, of which he was president for years, and he contributed \$10,000 to the sum required to purchase the home of this organization on Staten Island. He was also a member of the Players' Club. He is survived by his widow and his brother above named.

The remains were interred Sunday in a private plot in Brooklyn. The services were private in every detail, and, following the expressed wishes of the deceased, there were no flowers and no honorary pall-bearers. There was, however, a flood of telegrams and letters conveying condolences from many of the leading managers and players in the country.

VAN LOAN GIVES PSYCHIC DINNER

Herbert H. Van Loan gave a psychic dinner to forty members of the press at Churchill's Thursday evening. The object was to have the guests enjoy their meal, while twelve hundred miles away, in Selma, Ala., Edward Cayce, a psychist, went into a trance to oblige Violet Mersereau, a Universal star, with a type of scenerio she desired, the actress' name written on a piece of paper, also style of script and length.

There was a wait of two hours before word was received from Cayce. He had guessed the name of the star, but instead of providing Miss Mersereau with the vehicle she desired a script of the psychic-dramatic variety was received.

MAID SUES ACTOR AND WINS

Gertrude Ragland, a maid formerly in the employ of Colin Kenny, has received \$140 damages in a suit she brought against him. The action was for alleged false arrest and the entire cost to Kenny, with the court expenses added to the damages, totalled \$236.08. In December, 1915, the actor missed a diamond ring from his apartment and charged the maid with its theft. She was searched without the preliminary formality of a warrant being sworn out for her. The present action was an outgrowth of these circumstances.

PAYTON IN HOSPITAL

Tom Payton, Eastern professional manager for Forster, Music Publisher, Inc., is in the Willard Parker hospital suffering from a severe attack of diphtheria. During his illness his place is being filled by Abe Olman, the Chicago composer.

PREPARING FRIARS FROLIC

Preparations are now well under way for the Friars' Frolic which is scheduled for March 4. Frank Tinney will be Chief Frolicker. One of the features of the evening will be a melodrama travesty which is being written by James Madison.

MOZART TO RE-ENTER BUSINESS

Ed Mozart, at one time owner of the Ed Mozart circuit of vaudeville theatres, will re-enter the show business. He will establish a string of "store shows," presenting six vaudeville acts to run about an hour.



IRVING & WARD
A big success in vaudeville

VAUDEVILLE

CLAIMS AGENT ASKED OVER FIVE PCT.

IMPORTANT CASE UP TODAY

What promises to be a case of vital importance to vaudeville managers, agents and performers, because it is the first case to squarely meet the long-discussed issue as to what constitutes an agent and what constitutes a manager, will be tried today before Magistrate McQuade when George W. Smith, a vaudeville agent with offices in the Putnam Building, faces a charge of violating the Vaudeville License Law. The complainant is Gino G. Fumagalli, a musician, who claims that Smith demanded more than five per cent. of his salary. Smith was arrested last week on the complaint of Fumagalli, but was promptly released on bail pending his trial.

Other cases of alleged non-conformity with the license law—such as the Fitzgerald-Oliver case—have failed to distinguish between agent and manager, going off on tangent matters and clouding the all-important issue. But this case seems to meet it fairly and squarely and will pave the way for once and always as to whether or not an agent can also be a manager.

Fumagalli is a member of the orchestra at Loew's New York Theatre. He secured this position through Smith and claims that he owes Smith but five per cent. of his salary for the service rendered.

Smith says that he is a manager and producer as well as an agent and that he has been known for years in the vaudeville realm as a manager. He claims that he drew up a contract which Fumagalli signed in which it is stipulated that Smith should act as his manager and producer. This contract called for considerably more than five per cent. of the musician's salary.

The Vaudeville License Law does not cover the point as to whether an agent can act as manager or producer, nor does it state what percentage a manager or producer shall be allowed to charge. It will therefore rest with the Court to decide whether or not it is lawful for an agent to assume the responsibilities of manager, and further, if he can act in that capacity, whether he is legally justified in charging more than five per cent.

Harry Saks Hechheimer is representing Smith in the action.

N. V. A. TO DANCE EVERY WEEK

The success of last Thursday evening's dance at the National Vaudeville Artists' clubrooms has caused the Entertainment Committee to make Dance Night a weekly affair. It has been decided to hold an informal dance every Thursday night for members and their friends.

GARDEN GETS KERR & WESTON

The team of Kerr & Weston will shortly leave the realm of two-a-day to appear in "The Passing Show of 1917."

LOEW OPENS ATLANTA HOUSE

ATLANTA, Ga., Feb. 13.—Marcus Loew's Lyceum Theatre opened here last night with a vaudeville and photoplay policy. This is his eighty-seventh theatre. Loew is also building houses in Birmingham and other Southern cities.

ISABEL D'ARMOND RESTING

SUMMIT, N. J., Feb. 10.—Isabel D'Armond, who is resting at Dr. Reinle's American Hygienic Institute, is rapidly gaining in health and vaudeville will shortly see her in a new offering.

BLANCHE RING FOR VAUDE.

BOSTON, Feb. 12.—Blanche Ring and Charles Winninger expect to open in vaudeville at the Palace, New York, some time next month.

EDDIE FORD BOOKED ABROAD

Eddie Ford, who recently sailed for London with his dog, Truly, has secured three years of solid booking there.

REILLY HAS NEW ACT

Charles Reilly has a new Irish monologue with which he will start over the U. B. O. Circuit on Feb. 26.

CHANGE POSITION TO OBLIGE ACT

Lydell & Higgins moved from the last half to the first half of the bill at the Colonial last week to oblige Marshall Montgomery, who had to go to the Palace that evening.

KATHERINE MURRAY FOR VAUDE.

Katherine Murray, who has been playing principal roles in musical comedy, will shortly make her debut in vaudeville as a single. Her last appearance in musical comedy was in "The Girl From Utah."

NEW ACT FOR BETTY BOND

"Five Flights of Musical Comedy" is the title of an act which Betty Bond, formerly of Bond & Casson, will shortly be seen in on the Keith Circuit. The act was written by Charles McCarron.

NAT WILLS TO RETURN

At the conclusion of his season with "Hip, Hip, Hooray!" Nat Wills will return to vaudeville with a new monologue and parodies.

DODY CLOSING WITH FIELDS

Sam Dody has closed with the Lew Fields Show and opens this week at Jamaica, L. I., in a new single act.

FRANCES (FRANKIE) RICE



Edw. S. Keller's New Protean Star, mistress of every emotion, who made a phenomenal success at the Alhambra Theatre, New York, last week.

Patsy's Patter

Following John L. Golden's idea of writing the patriotic song "Fall in Line for Your Motherland," using phrases culled from President Wilson's preparedness speeches, Frances & Day, London publishers, have just announced a song, "Sing, Sing, Why Shouldn't We Sing."

Not only is the song founded on a speech by Lloyd George, but it follows the actual wording of the speech as closely as possible. To all intents and purposes it has simply been converted by R. P. Weston and Bert Lee, those prolific authors or composers, from prose to poetry. It is rumored that Weston & Lee are coming over here to write songs for the American public. Professional song writers, sit up and take notice—these boys have a record of successes behind them.

Practical jokes were in the air at the Harlem Opera House Sunday night, Manager Harry Swift and Assistant Manager Le Voy smiling acquiescence. One of the events was an impromptu chorus, made up of stage hands and performers. During Happy Jack Gardner's act there is a line—"We want drink," and the chorus quickly took up the cue, and sang (off stage) "How dry I am" to the utter surprise of the members of the Gardner act. Later, during King & Harvey's act, at a pre-arranged signal, the chorus broke forth with "London Bridge is Falling Down." The audience, of course, was not wise to the extra entertainment, but seemed to thoroughly enjoy it.

Laurie & Bronson, those undoubtedly clever entertainers, were changed from next to last to closing position at the Riverside Theatre last Friday night, the headliners refusing to follow them. It didn't seem quite fair to the little folks, but why should they care, since they went better, if anything, than in the other position. The quality of their comedy seems to go with any type of vaudeville audience you may catch them playing to.

As evidence that Inglis of Inglis & Redding comes by his burlesque comedy talents naturally, he is the nephew of Gus Saville of Bryant & Saville, famous comedians and comedy musicians of their day—commonly referred to as "Blue Jays."

Raymond Wilbert is preparing a novelty for next season, consisting of hoop rolling "in one" and patter throughout. The monologue is by a well known writer and it will not be Mr. Wilbert's first experience speaking lines.

Stuart Barnes stayed away from New York just long enough for the public to realize that vaudeville is not crowded with entertainers of his stamp.

Funny, clever entertainers as Ray & Gordon Dooley are, that they they should resort to the business used by Ryan & Lee and Laurie & Bronson.

VAUDEVILLE

PALACE

Conductor Frederick F. Daab started his overture with "The Star-Spangled Banner," the members of his orchestra and the audience standing the while.

Another bill, with only Amelia Bingham and Ruth Thomas and her girlies breaking the monotony of an all-man show, started off as if the audience had made up its mind to keep its hands folded throughout.

Sports in the Alps, reviewed under New Acts, opened as a promising novelty act of some sort and turned out to be a company of clever acrobats.

Willie Solar, programed as "late star of the London Hippodrome," sang two songs in his eccentric style, and did some clever eccentric dancing. He found it hard to start anything, walking off without attracting any attention whatsoever.

Number two spot on this bill is not easy going for any one. Even Rockwell & Wood, who were a riot at this house only a few weeks ago, took some little time waking up the usually enthusiastic holiday audience. As soon as they started to sit up and take notice, however, they commenced to gasp at the quick fire comedy of these remarkable comedians. Rockwell's work is so fast and so funny you don't get time to laugh at any one thing in particular, but just ha ha and giggle and gasp and hold your sides until the act is over.

Amelia Bingham followed and closed intermission with a couple of familiar scenes from "Joan of Arc." The burning at the stake, with electrical effects produced by Ida Fuller, was particularly realistic. Her last words, "Tell my father and mother I would have loved them more had I loved my country less," were delivered with telling effect.

McIntyre & Heath opened the second half with a revival of "The Georgia Minstrels." The familiar lines, "If I ever get back to that livery stable again," "That train never even hesitated," "I didn't perspire to be a regular actor," "That's a trade I learned I never worked at," and the ham tree talk, registered the same old spasms of laughter.

Jack Norworth, in his second week, sang some new songs and showed a film explaining it was his trip around the world. He was really a greater hit than last week. Not that he has any better offering, but he seems to be hitting his old stride, and the public was quick to notice it. New words to an old song, "Order, Please, Silence in the Gallery," proved a very good number. "I Wonder Where She Learned to Love," "Wake Up With a Smile" and "A Modern Maiden Prayer" were all new numbers that were liked immensely.

Ruth Thomas, a charming new dancer, assisted by Stafford Pemberton & Co., in a beautiful dancing production entitled "Stories Without Words," is reviewed under New Acts.

The "Patria" picture, featuring Mrs. Vernon Castle, showed Patria being rescued from her forced plunge into the channel last week. Also the blowing up of an island stored with dynamite put there by the deep-dyed villains.

SHOW REVIEWS

(Continued on page 17)

RIVERSIDE

Monday night was Lincoln's Birthday, and the house, as a combined result of the holiday and the unusual quality of vaudeville offered, was completely sold out at 8 o'clock.

Nat C. Goodwin, on fourth, gave a touch of class to the bill with his delightful reminiscences. Goodwin's stories all contain good points, and are related with the ease and charm of the expert raconteur. The tale about Nathan Hale and the stuttering yarn seemed to be the best liked of the lot. A casual reference at the start to his matrimonial experiences placed Goodwin on easy terms with his audience.

Fay Templeton, after doing everything she usually does in her regular act, responded to a request for that old favorite of Weber & Field's days, "Rosie, You Are My Posie." The "old mammy" bit in black face went particularly well Monday night and, if the attitude of the audience goes for anything, she was assuredly deserving of the numerous floral tributes she received at the finish of her specialty.

Bradley and Ardine opened and won out by their unusual versatility. The turn is costumed in the best of taste, and the songs, dances and bicycle stunts all presented in a distinctive manner. The scenic setting is bright, and lends a pleasing atmosphere to the dancing numbers, especially.

Charlie Olcott registered a hit with his comic opera at the piano. Olcott has a quiet manner of working and without forcing matters managed to keep the laughs rippling continuously while he was on the stage. The recitation about the pealing bells is cleverly delivered, and evidences the fact that Olcott can handle a serious subject with genuine dramatic effect.

Moon & Morris are first-class examples of the best that England has to offer in the way of dancing comics. The double dancing scored its customary success, and the "swell" number, with its eccentric stepping, made a great closing song.

Mme. Doree's Celebrities are a welcome innovation. The grand opera excerpts are capably sung and presented, and the costumes the exact replica of those worn by the originals. Whoever sung the Traviata number has a real voice.

William Gaxton & Co. in "Kisses" never went better than they did Monday night. The bright lines of the little playlet are full of laughs, and the act as a whole offers entertainment of a superior sort.

Belle Baker closed the vaudeville section and made a speech after singing some six or seven songs, including a couple of requests. The Italian character song, the lyrics of which suggests the dialog of a team of Italian comedians currently playing in vaudeville, is a young riot. Miss Baker right now is doing one of the best song routines she has ever presented in vaudeville.

COLONIAL

Monday was Lincoln's birthday and Manager Darling had the S. R. O. sign out half an hour before the show opened.

Tanguay evidently vied with Honest Abe for drawing power, but, judging from her routine of songs, one would surmise that the Bombshell of Joy thinks she has the Illinois railsplitter backed off the map for general popularity.

Her first numbers received a cold reception, but after she had done her wooden shoe dance, the rest was easy. She took down several encores, all the while telling the audience what she thought of one Eva Tanguay. If modesty is virtue, this routine is a crime.

Raymond Wilbert opened. He has a nifty setting, using golf links for a background. With two sticks, one in each hand, he picks up a golf bag and keeps it dangling in midair, the while changing the positions of his hands. At one time he has one of them around and between his legs. Wilbert's mainstay is with hoops, on which he puts some uncanny twists. With a net having a frontage of not over three feet, he sends the hoops staggering around the stage and finally rolling into the opening in the net. This was a clever opening turn.

The Three Steindel Brothers have a repertoire of musical numbers which will please any audience. One works at the piano, one violin and one cello. Their routine has been well chosen and their tuneful selections are put over in a pleasing way. They got a big hand in the early spot. The act is classy.

"A Drawing from Life" was offered in number three-spot by Arthur Sullivan and Ricca Scott. The turn is of a domestic nature, and portrays in a way that's true to life the troubles of a hard-working race-track tout in keeping his wife in jobs.

Harry Carroll offered a medley of his famous melodies in a pleasing manner, taking down several encores and half a dozen bows.

Bert Baker and his company came along in next to intermission and kept the house roaring at the funny situations of another domestic tangle. The author lets the untruthful spouse keep sinking deeper and deeper, and then suddenly breaks off the action with the curtain, while the spouse threateningly waives the proverbial Irish confetti. At best this is only a shallow sketch, but the lines and business are funny and Baker, and Pearl Stevens, as the wife, are funnier.

A number called the Skating Venuses opened after intermission. There are three girls in the turn, all clever roller skaters and neatly dressed.

George Rockwell and Al Wood tour through the ocean of nonsense to good results. They eat up a lot of the dictionary in their early routine and end with some "musical" numbers that are sure fire. Their encore is too abrupt.

"Patria" closed.

ALHAMBRA

Nolan & Nolan start this week's bill at the Alhambra with a lot of speed. Their juggling is cleverly done.

Donald Kerr and Effie Weston follow in songs and dances, with the accent on the latter, for it is their dancing that wins them their applause. They make a very neat appearance, and Miss Weston's dresses are in extremely good taste.

Charlie Ahearn, with his flock of eccentric comedians and freak bicycles, had the audience laughing every minute during his turn. The dance that has been injected into the acts was well liked by Monday night's audience.

George M. Rosener, with his English "dope" and G. A. R. types, had no trouble in going over big. The last type is particularly well portrayed, but would gain in effect with just a little less of the affected melodramatic in the portrayal. He responded to the applause with the remark that "to an actor applause is the sweetest harmony of all."

Hugh Herbert's playlet, "The Prediction," is well acted. While its plot is rather dull, Herbert's acting holds the attention of the audience throughout.

The audience came to see Evelyn Nesbit. This could be seen by the applause which greeted her entrance after intermission. At the close of her act it was probably less than upon her entrance, due to the fact that her act has no particular merit save for the artistic special sets for her different song numbers. Her singing is only fair, and her appearance is disappointing. Her partner, Jack Clifford, has hardly anything to do.

The audience was curious to see this much-talked-of woman. They expressed their appreciation with applause, when their curiosity was satisfied. They were only mildly interested in the act itself.

Joe Towle, dressed as an Alhambra card-boy, found it rather easy going. The audience seemed to like the way he took them into his confidence, and laughed at and applauded everything he did. The moving picture piano specialty went over particularly well, as did his encore piano numbers.

The bill was closed by Joseph E. Howard and Ethelyn Clark. How many changes of costume the girl in the act made cannot be accurately recorded. They were made in lightning fast time, one upon the other and each more exquisite than the one before. She presents a beautiful stage picture. When the audience applauded at the end of the act Howard responded with the same encore over and over again, thinking that the audience wanted to hear a new song he "just had written" when, in reality, the applause was mostly for Miss Clark and her lavish costumes.

LINDER FILM OPENS SUNDAY

The initial showing of the first American comedy in which Max Linder, the foreign comedian, appears has been advanced one week on the program of the Strand. It will take place Sunday instead of a week from that day. The title is "Max Comes Across."

VAUDEVILLE

ROYAL

This bill lacks a really big act. Valerie Bergere, who is the headliner, can hardly be classed with Chic Sale, Belle Baker, Rock & White and other acts of the same calibre that have been headlining Royal bills of late. The house, although jammed to capacity on Monday afternoon, was colder than usual. The show started slowly and took a long while to gain speed.

It fell to the Musical Johnsons to open after the Pathé News Pictorial. Two men and a girl, styled as "masters of the xylophone," entertain with several musical selections, popular and classical. They serve as a good opening act. The girl does not seem very proficient in the art of make-up, her face having an undesirable white pallor.

Rowley & Young danced through the second spot. They will be reviewed under New Acts.

Marie and Billy Hart are back in vaudeville with "The Circus Girl." The variety world welcomes novelties, and in this act there is a real one. The burlesque, on mind-reading acts was particularly well liked by the Royalites. The versatility of the pair, who sing, dance, walk wire and talk with equal facility, pleased the audience.

George Austin Moore and Cordella Haager sang, danced and told stories in a way that won approval. The man is one of the few ukelele players on the stage who does not "fake" with the instrument, and his Hawaiian number was well received. The girl has a cute way of delivering her songs.

Valerie Bergere & Company presented "Little Cherry Blossoms." Although the cast is weak and the playlet old, it seemed to entertain the audience. O'Kaiz, the Japanese maid, makes up poorly as an Oriental, looking more like an O'Keefe than O'Kaiz.

Dunbar's Old Time Darkies followed intermission in "Southern Plantation Melodies and Harmonies," and will be reviewed under New Acts.

Inglis & Redding were a laughing scream. Inglis' nut stuff never went over better. Miss Redding's Hawaiian number proved very popular.

Hubert Kinney and Rhea Lusby closed the show in a series of what they are pleased to style "dance fantasies," and presented the surprise of the program. In closing spot the hand they received was more than gratifying, and deservedly so, in view of their artistic and original work. While breaking in the act in neighboring houses, THE CLIPPER several times commented that this was an act of big time calibre, and could hold its own on any bill. Monday matinee's performance bore out this statement, and more is going to be heard about this pair of dancers. However, their opening singing number is weak and, if it should be eliminated, it would never be missed. The Pierrot dance and tennis fantasy are gems.

AVIATOR GRANTED DIVORCE

SAN FRANCISCO, Feb. 3.—Art Smith, the aviator, was granted a divorce from his wife, Mrs. Aimee Cour Smith.

AMERICAN

Thomas & Henderson, two colored boys, offer the customary routine of talk, songs and dances, identified with acts of this character ever since Williams and Walker made turns of the kind popular. Both members of the team are good dancers and sing fairly well.

Billy Brown, in a rube monologue, started very slowly, but soon had the bunch going with his imitations of a phonograph, dogs, pigs, etc. The monologue contains several good points, and is delivered in a quaint style. Brown's act is rather quiet for a house like the American. A speedier method of presentation will add considerably to his value as a single.

The Kimiwas, four Japanese athletes, do some ground tumbling that is out of the ordinary. There is also some great risley work in the turn. The stage setting, a Jap landscape, evidently painted by a native artist, is an excellent example of Nipponese art. As a finishing trick one of the members of the troupe slides down a slack rope stretched from the gallery. It is a real thriller.

Kathryn Miley, the singing comedienne, was the big hit of the show. She was in rare form Monday afternoon, and obliged with five or six songs rendered in the way that has established her as a top notcher. Kathryn does considerable talking, and proved that her ability as a monologist is quite comparable with her vocal attainments. The song in which the orchestra so kindly assists was one of the best in her large repertoire of numbers.

The Doris Lester Trio open in one with a song descriptive of what is to follow. The rest of the turn, performed in a full stage set, is really a one-act farce. The lively little soubrette of the trio, presumably Doris Lester, has a likable personality, and shows evidence of being decidedly clever in reading comedy lines. There are lots of laughs in the Doris Lester act, and it should establish itself as a favorite on the local circuits in short order.

Lew Hawkins, the blackface comedian, entertained pleasantly with song, monologue and story for twenty minutes or more. Lew still retains the knack of placing a comedy point for big laughing results, and his topical verses landed solidly. Hawkins tells some veterans in the line of gags, but one might ask who has a better right? The prohibition gag about whiskey and the accommodating snake sounded new the way Hawkins handled it.

The Merry Maids of Japan is a full-grown "tab." The piece contains six chorus girls, two female and three male principals. The song numbers are neatly and attractively costumed, and the choristers make up in ginger what they lack in vocal qualities. Two English chaps of the "silly ass" variety furnish the comedy and keep things moving nicely. A tenor playing a naval lieutenant is a fair actor, but a corking singer. As a whole the act presents good light entertainment, and should make a desirable headline number for the larger neighborhood theatres in the city.

PROCTOR'S 5TH AVENUE

Lincoln's Birthday started off Anniversary Week at this house in great shape, with an excellent bill of ten acts. The house was filled to its utmost capacity at the opening of the show.

Black & White, in number one position, were liked well enough to be forced to make three bows. These girls are very clever acrobats and tumblers, and fully deserved the hearty recognition accorded them.

The two Bolger Brothers won their audience from the first plunk of their banjos, and held them to the end. They opened with a medley of operatic selections, including "Poet and Peasant," "Barben Blue" and "Il Trovatore." Then they "ragged" several popular airs and proved themselves expert banjoists.

Farrell, Taylor and company, two black face comedians, one doing a wench and a woman in white face, presented "The Stranded Minstrels." The skit is made up of bright dialogue, which the men put over in true comedy style. The woman played on a brass instrument of trumpet-shape, and did some very clever triple-tonguing. The act scored a decided hit.

Ash & Shaw did one of the best talking acts seen at this house in a long time. They are natural comedians, have bright, fresh material and get the most possible out of it. They scored a well-deserved success.

"Woodrow," with his political talking and crayon act, had his audience with him from first to last, and was rewarded for his efforts with hearty applause and considerable laughter.

Helen Davis, always a favorite, was another performer to capture her auditors. Her impersonations of the show girl of the 60's, in hoopskirts and dancing the minuet, the "Floradoro" girl, the Weber & Fields girl and the Ziegfeld Follies girl gets away from the usual act given over to impersonations, and is deserving of the approval bestowed upon it.

Edward Miller and Helen Vincent, in their pleasing sketch, "In the Cool of the Evening," were received in a fashion well calculated to warm the cockles of their hearts. Mr. Miller has an excellent voice, which he used to good advantage, and Miss Vincent's pleasing personality makes friends for her. Their act is way above the average, and can hold its own on any bill.

Harry Fern and his company of four presented their entertaining sketch "Veterans," and met with their usual success. The act wears well and, just at this time, has an especial appeal.

Max Cooper and Irene Ricardo, in their singing and talking act, were favorites as usual. Miss Ricardo's style seemed to hit the fancy of the Fifth Avenueites, and they were not slow in showing their appreciation of her efforts.

The Mixine Brothers and Bobby, those two clever acrobats with their dog, closed the show and, in spite of the applause given to the preceding acts, received a plentiful amount of plaudits.

Another instalment of "Patria," with Mrs. Vernon Castle as the feature, was shown, together with other pictures.

JEFFERSON

Manola performed stunts on a tight rope, impersonating a drunk and finishing with a somersault, and gained much applause.

Armstrong & Straus sang and danced. The girl's impersonations of an Irish, German, Italian and American girl were liked.

Meehan & Knapp rendered several songs, putting them over in good style.

Diana's Models was a worthy representative of this type of entertainment. Nine pictures were presented, all good. Three girls and one man comprise the act.

Those Harmony Boys are a misnomer. Four boys, one a comedian, got over in their individual numbers, but as for harmonizing, they couldn't do it. When they sang together, the result was tuneless. The comedian was the best of the four. In singing and yodling his work pleased.

Lew Welch and company presented a sketch which the Jefferson audience thoroughly enjoyed. It contained interest and plenty of laughs.

Barnes & Robinson, in piano and songs, spent most of their time kidding about the man's baldness and the woman's fatness. They were very pleasing, however, and loud applause was accorded them.

The Fujiyama Japs, in a versatile offering of sleight-of-hand, writing with both hands at the same time, upside down, etc., and jiu jitsu closed the show.

CITY

You Wing opened with his contortionist and balancing offering to a good hand.

Manetto Duo, man and woman, entertained with songs. Each possesses an excellent voice, but, with the exception of their operatic number, their songs lacked expression. The audience detected the worth of their voices, however, and appreciated their endeavors.

Chauncey Monroe and company presented a very dry sketch. There were a few funny lines, but on the whole their voices were barely audible and much was missed.

La Petite Mercedes, in a terpsichorean offering, was mildly applauded. She is a good little dancer, but as the patrons at this house do not care much for this type of art her work failed to win the recognition it deserved. The orchestra Monday afternoon was entirely out of time with the dancer, which should be rectified.

Archer & Ward entertained with songs and dancing. They have a neat, classy offering, which was thoroughly appreciated.

Eugene Emmett and company offered a rural sketch, entitled "The Town Hall Follies." Nothing new, but moderately pleasing, the act runs along smoothly, drawing its comedy from old stand-by rube jokes.

Jim McWilliams was a clever entertainer, who fairly brought the house down with his opera imitation. He opens playing the piano, each hand playing a different tune. His material is put over in rapid-fire manner, and it was necessary for him to give an encore.

Hufford & Ross, in an equilibristic offering, closed the show.

VAUDEVILLE

RUTH THOMAS

Theatre—Palace.

Style—Pantomime Dancing Novelty.

Time—Thirty Minutes.

Setting—Three special scenes.

In Ruth Thomas, Joseph Hart presents not only a pretty new face for big time vaudeville, but a graceful, artistic performer as well, surrounded by a group of really clever pantomimic dancers. Her offering is styled "Stories without Words" and three complete stories are told.

The first, "The Nymph," takes place in a Grecian Garden. Miss Thomas, as a sleeping nymph, awakes to join the youthful dancers. Stafford Pemberton, as "The Man," and Dulce Moore, as "The Girl," come into the garden and, seeing the nymph, the man falls in love with her immediately. They dance together, much to the chagrin and sorrow of the Grecian girl, and, forgetting an old legend, the youth kisses the nymph and she dies.

"The Yellow Feather," the second, is set in a Chinese Village. Little Yellow Feather is a flirt and has a big Chinese lover, who jealously watches her every movement. She beguiles with smiles, and winsome ways all the men she meets, and finally loses a feather she carries as a token of love. A bad man finds it and fights with her lover for its possession. During this scene Albert Tovell plays the lover, and Weldon Ross the bad man or rival. Harmon Cheshire, a classical dancer, formerly head of his own act, executes a clever novelty dance during this episode that comes in for no small amount of attention from the audience.

The Stolen Idol, the third, shows an oriental scene, "The Temple of the Sacred Birds." Miss Thomas, as the Princess Alla, is in love with the Keeper of the Temple (Stafford Pemberton) and brings him a white bird. But he tells her that if she would win his love, she must steal a sacred idol in a nearby temple. This she does, but a jealous suitor creeps in and replaces the precious idol with an evil omen. The Princess discovers it and all are struck dead, but the Prince and Princess, whose love survives all else. Miss Thomas does a beautiful solo number in this story, and a number with Mr. Pemberton. La Sylph, an agile graceful contortion dancer, does an odd dance, and Mr. Cheshire, as Toadapus, a weird dancer of the temple, does a dance much on the vampire order.

Miss Thomas has youth, and charm alone sufficient to make her right royally welcome in vaudeville, even if she were not the graceful dancer she is. Too much praise cannot be given Stafford Pemberton for the manliness with which he endows his various types. He is a strong attractive male dancer, and a clever pantomimist as well.

The waits were so long on Monday that they marred the running of the program, but that doubtless will be remedied before the end of the present week.

NEW ACTS

(Continued on page 18)

SUBMARINE F-7

Theatre—Winter Garden.

Style—Dramatic.

Time—Twenty Minutes.

Setting—Special.

A representation, correct in every detail, of a real submarine in action, is the principal added feature of the 2nd edition of the Show of Wonders at the Winter Gardens.

The interior of the submarine, with its small but active crew, is shown just prior to an attack upon a warship.

The United States is at war with a foreign power and at the rise of the curtain the boat is submerged awaiting the coming of a hostile fleet. By means of a large glass periscope, the audience can plainly see the approach of the fleet. A battleship comes into range, the crew gets into action, discharges a torpedo and, through the periscope, the audience sees the destruction of the vessel.

Just as the crew is rejoicing over its victory, the submarine strikes a reef, crushing in her side. The air supply soon becomes exhausted and, just as the commander, after a vote of the men, is about to let in the water and end the lives of all rather than slowly suffocate, a passing vessel, getting into touch with them through wireless, pulls them off the reef and all are saved. The act is very effective, and the boat, the invention of Henry de Vries, is, as far as the interior is concerned, wonderfully realistic. The roles of the commander, played by Arthur Davis, Ensign Yates, by Nathan Anderson, and Kelly, the machinist, were well played.

The act is strong and decidedly of the thriller order.

LAURIE ORDWAY

Theatre—Bijou, Brooklyn.

Style—Novelty Songs.

Time—Twenty-one minutes.

Setting—Special.

If Laurie Ordway would eliminate several suggestive bits from her act, this clever comedienne could head for the big time circuits. She knows how to deliver a song and puts plenty of punch into everything she does.

She first enters as a Red Cross nurse in an eccentric costume that compels laughter. Attached to her belt are a hatchet, scissors, saw and hot water bag. She sings a comic Red Cross song and then dons another eccentric costume to sing of what marriage means to her. A song about longing to be a blushing bride furnishes the theme for her third number. The Honolulu number, with which she concludes, is her best. It is a burlesque on the present Hawaiian craze.

Miss Ordway seems to enjoy her work, and this attitude always helps an act to succeed. In the twenty-one minutes she is on stage, she works very hard. The result shows it is worth while doing so.

This comedienne can justly headline any small time bill.

DUNBAR'S OLD-TIME DARKIES

Theatre—Royal.

Style—Quartette.

Time—Sixteen minutes.

Setting—Special drop.

The quartette works in blackface. There is a very attractive drop in one.

Unlike most quartettes, there is no solo work to speak of except one number rendered very effectively by the basso. The four members of the act are busy practically all of the time they are on the stage.

The songs are, for the most part, plantation melodies with considerable "barber shop" harmony. Their voices blend well, so that the four make a well balanced quartette.

There is little or no comedy in the act. The lack of it is missed. The act seems to be just a matter of singing one song after another as a high school quartette might do singing at a student rally. There is no regard for stage effect.

The act needs speeding up. Audiences are accustomed to seeing quartettes work faster. If these four can introduce more comedy into their act and stay away from the cut-and-dried routine of "now-that-this-number-is-finished-our-next-song-will-be," the four will find their act a successful big timer. Otherwise, they are destined for the smaller time circuits.

FRED ARDATH & CO.

Theatre—Poli's, Wilkes-Barre, Pa.

Style—Rural Comedy Act.

Setting—Country Grocery Store.

Time—Twenty-two minutes.

This is distinctly a Fred Ardath act, although he is not playing in it himself. There are seven people in the cast and the action takes place in the corner grocery store, always the popular hang-out of a village. The store is run by "Zeke" and his mother, no chicken, but popular with the town beaux. The Deacon, the Sheriff and Bud Reves, a village pest, all seem to be running neck and neck in the race for her affections but the old lady springs a surprise on them all by saying she and the Deacon have been secretly married for some time.

"Queenie," a "rube" girl, with a penchant for making a wise bargain, and "lifting" things occasionally, has a funny laugh, and Zeke, a character built for Ardath, has some comedy business with a city girl who calls at the country store for her mail.

The best comedy in the act, however, comes from the business of painting the counters, for the widow, all wanting to help. Everyone and everything gets more paint than the counters themselves. It is a good laughing act, and a couple of changes in the cast, which have already been arranged, will improve it immensely.

ROWLEY & YOUNG

Theatre—Royal.

Style—Dancing.

Time—Seven minutes.

Setting—One.

These two boys do eccentric stepping. They sing a little, but what they sing about is neither important nor necessary. It is a dancing act primarily. The pair are good dancers. That is, they do their stepping in a neat way and some of their dancing is rather spectacular.

However, there is too much of a "one-ness" about their act. While their dancing is good, their work is similar to scores of other dancing teams. They lack individuality.

As the act stands, the pair show that they have dancing ability. But to make the act go over on big time, it must be worked over carefully. It is not enough to do a thing the same as the other fellow. To get over successfully an act must differ from the rest or do the same thing better than the rest. This act does neither.

"SPORTS IN THE ALPS"

Theatre—Palace.

Style—Novelty Acrobatic Act.

Time—Twelve Minutes.

Setting—Special scenery.

This act, billed as a scenic pantomimic novelty, gives one an impression of anything but an acrobatic act. It opens with a moonlit stage, snow falling, a toboggan drop showing a few scattered cottages among the snow covered mountain peaks and boys in sweaters enjoying the delights of Winter.

A few slides down the toboggan, and presto! the boys and men (seven of them) jump about on each others shoulders and do some clever back, forward and twister somersaults. They go up two high, three and finally four as easily as throwing a somersault on terra firma would be for most acrobats.

Each feat is performed without apparent effort. The only apparatus used is the sleds, which are transformed to spring boards. The act opens as a complete surprise and is the nearest thing to a novelty in the acrobatic line seen this season.

BENEFIT ENTERTAINMENT TODAY

An entertainment under the auspices of the junior committee of the American Ambulance Hospital will be held this afternoon at the Hotel Plaza. Two plays from the new bill of the Washington Square Players will be given and Michio Itow will give a number of Japanese sword dances.

DRAMA LEAGUE TO MEET

A public meeting of the New York Centre of the Drama League of America will be held Friday evening in the auditorium of Hunters College, Park Avenue and Sixty-eighth Street. The subject of the meeting will be "The Drama and the Spirit of Youth." The meeting is for the purpose of inaugurating a campaign for increasing the membership of the organization to ten thousand persons.

DRAMATIC and MUSICAL

NEW CORT FARCE AT CRITERION BRIGHT AND BREEZY AFFAIR

"JOHNNY GET YOUR GUN."—A farce in a prologue and three acts by Edmund Laurence Burke, revised by Dorothy Donnelly, presented Monday evening, February 12, at the Criterion Theatre.

CAST.

Joe.....	M. A. Meyer
Steve.....	Howard Fay
Assistant Director.....	Harry Cusden
Robert Charlton.....	Barton Williams
Mr. Frostilla.....	John Ivan
Mr. Wilson.....	Robert E. Homans
Johnny Wiggins.....	Louis Bennisson
Bert Whitney.....	Everett Butterfield
Miss Fluette.....	Billie Scott
Mme. Chillin.....	Jane Carlton
Camera Man.....	Carl Massey
Willie Fritzl.....	Tom K. Corliss
Jerne.....	Roy Cochran
Jordan.....	Lorraine Frost
Pollett.....	Ralph Nairn
Eliza Burnham.....	Kate Mayhew
Mrs. Tupper.....	Rose Winter
Janet.....	Grace Valentine
Duke of No Moor.....	Echlin Gayer
Mr. Henry Cotter.....	Edward Poland
Mr. John Hilton.....	Berton Churchill

"Johnny Get Your Gun" is a John Cort offering that is likely to stick around New York for some time, if the verdict of the first night audience is any criterion. Those first nighters just reveled in its fun and made the house ring with laughter.

Johnny Wiggins is a cowboy movie actor who leaves the studio in California to go East to help Bill Burnham, a pal, a task which requires him to masquerade as Bill. Bill doesn't appear in the action of the play but we learn that he had been ranching ever since he was a little shaver and had lost all track of his family. He receives word that his sister Janet is to marry the Duke of No Moor, an adventurous fortune hunter and as he can not get away he asks Johnny to go.

Johnny goes East; lands at the Burnham country home on Long Island, falls in love with the parlor maid, Jordan; prevents the Duke from eloping with Janet; and, to top it all off, at the point of a six-shooter forces a high-finance manipulator, who had robbed the family, to buy back the worthless bonds which he had foisted on his unsuspecting victims.

In the development of this little story there are many ludicrous situations, which come quite naturally and probably no play of the season, fashioned for laughing purposes only, better fulfills its mission.

Louis Bennisson as Johnny Wiggins and Grace Valentine, as Janet, "walked away with the show." Bennisson was little known to New York before last Monday night, but he is destined to become one of our most popular comedians. Miss Valentine, who is already famous as a movie star, should never go back to them. She put over her part with a finesse and voice that are really needed on Broadway.

Lorraine Frost, Echlin Gayer, Everett Butterfield, Ralph Nairn, Berton Churchill and Kate Mayhew, all did good work. The production was adequately staged.

WHAT THE DAILIES SAY.

Times—Immensely amusing.
Sun—Amusing play.
Tribune—Breezy and amusing.
Herald—A rousing farce.
World—Bennisson's acting striking feature.
American—Roars came from the audience.

FINED FOR SUNDAY VIOLATION

Ft. WORTH, Tex., Feb. 9.—O. F. Gould, manager of the Majestic Theatre, was fined \$20 and costs in County Criminal Court last week for violating the Sunday amically.

LEASE RESTORED TO CORT

SAN FRANCISCO, Feb. 9.—The lease of the Cort Theatre has been restored to John Cort, his differences with the Madison Realty Company having been settled amusemment law.

"YOU'RE IN LOVE" AT CASINO WINS FIRST NIGHT AUDIENCE

"YOU'RE IN LOVE."—A two act musical comedy. Book and lyrics by Otto Hauerbach and Edward Clark, and music by Rudolph Friml. Presented February 6 at the Casino.

CAST.

Judge Brewster.....	Jack Raffael
Lacey Hart.....	Laurence Wheat
Dorothy.....	May Thompson
Mrs. Payton.....	Florine Arnold
Georgiana.....	Marie Flynn
Hobby Douglas.....	Harry Clarke
Mr. Wix.....	Al Roberts
Captain.....	Albert Pellaton
Passengers.....	Barbara Valdina
M. Cunningham.....	Hazel Clements
Sailors.....	C. Balfour Lloyd, Gilbert Wells
Deck Steward.....	George Pierpont
Stewardess.....	Virginia Wynn

Score one more success for Arthur Hammerstein, who seems to have a happy faculty for picking "good" ones. "You're in Love," his latest offering, is a credit to him as a producer, and a credit to Rudolph Friml as a composer.

It is one of the most tuneful musical comedies we have had on the local boards in many a day. Of course, we always expect good melodies from Mr. Friml, but in this work he has fairly outdone himself. To be sure, he hasn't furnished any numbers that come under the head of catchy, but "You're in Love," "He Will Understand," "Be Sure It's Light" and "Loveland" are of the lilting variety that are sure of popularity.

For the staging of the work Mr. Clark deserves the highest praise. Novelties in chorus numbers are difficult to think out, but he has several in this production which would stamp him as a producer. And the one which ranks with the best the local stage has ever produced is that used in the "He Will Understand" song. It begins with the chorus of the song, and one after another of the members of the chorus spring apparently from nowhere and form a line near the footlights across the stage.

Another feature of the sensational order was furnished by Marie Flynn near the close of the performance. As Georgiana Miss Flynn is supposed to walk in her sleep. She appears in pink pajamas and walks out of her cabin on to a boom which swings from the mast over the heads of the musicians. Here she sings "I Am Only Dreaming."

WHAT THE DAILIES SAY.

World—Happy Solace for the tired.
Times—Richly melodious score.
Herald—Sparkling new musical play.
Tribune—Lilting musical comedy.
Sun—A tuneful dainty.

"LILAC TIME" IS SIMPLE STORY, WELL ACTED AND SET

"LILAC TIME."—A play in three acts by Jane Cowl and Jane Murfin. Produced at the Republic Theatre, February 6, by Selwyn & Co.

CAST.

Hawkins.....	Henry Crocker
Jacques Riffard.....	Gullilame Deux
Madame Riffard.....	Louise Coleman
Simpson.....	Charles Hampden
Madame Berthelot.....	Michelette Burani
Julien.....	Cecil Yapp
Harris.....	Harry Hanlon
McCane.....	Charles Esdale
Major Holloway.....	Henry Stephenson
Lieut. Philip Blythe.....	Orme Caldara
Jeannine.....	Jane Cowl
Capt. Standing.....	Lawrence Grant
Lieut. George Smylie.....	W. Mayne Lytton
Captain Paget.....	Felix Krembs
Cure of the Village.....	Emile Detramont
Captain Watlinge.....	Cecil Owen

Jane Cowl is no longer just a weepy heroine of tear-stained roles. She's an authoress now, for "Lilac Time," in which she returned to Broadway last week is by none other than herself and Mrs. Jane Murfin, of Chicago. Between them, an effort has been made to create a new type of role for the star of "Within the Law" and "Common Clay" but, despite this fact, the piece possesses points of similarity to the other parts which she has done so splendidly in recent years.

"Lilac Time" is a play of June, of the open country and of love, and probably possesses enough of the sweetness of the flower after which it was named to draw Miss Cowl's admirers to the Republic for some time to come.

The story is simple. Quartered together when the curtain rises are a number of British army officers, somewhere in the Northern part of France. Jeannine is a pretty French girl, quite as sweet as the lilacs with the scent of which the country air is filled. She falls in love with one of the officers who is shortly afterward called away on a dangerous mission. As they part, she tells him that she will never love anyone but him.

Twelve months pass, during which she waits patiently for his return. But he does not come. Instead, his Major comes to tell her of his death and to place in her hand his war cross. At first she is unable to comprehend, but then, with the whole weight of her sorrow upon her, rushes to the window and shouts to his comrades, "Vive la France."

In that last speech is the keynote of the piece, the wonderfully heroic spirit of self-sacrifice that is evident among the French people. She gave her all. She could do no more.

Throughout this little story, Miss Cowl, as Jeannine, is delightfully sweet and uttered her lines with a half-English accent that it must have taken her considerable time to perfect. At moments too, she injected a depth of true emotion and tenderness into the part that so strongly characterize the intense natures of the daughters of France.

WHAT THE DAILIES SAY.

World—Has the making of a popular success.
Times—Theatrical and artificial.
Herald—Not worthy of Miss Cowl.
Tribune—Stimulating.

NEW PLAYS

"The Imaginary Invalid" (Moliere) at the Harris, tomorrow afternoon.
"Oh Boy," at the Princess, Monday.

PHILIPP REVIVES "ALMA"

Adolph Philipp revived the musical play, "Alma, Where Do You Live?" Sunday night at the Yorkville Theatre. Mr. Philipp played the role of Anatol, which he created in this country, and Mitzi Gizi was Alma.

"IF" IS THE "SPIRIT OF 76" PRESENTED IN 1917 MANNER

"IF."—A four-act melodrama, presented at the Fulton Theatre Wednesday evening, February 7, by Blinn and Shesgreen

CAST.

Benjamin F. Wright.....	Forrest Robinson
Helen Wright.....	Sydney Shields
Toko.....	George Probert
Preston Sharpe.....	Ben Johnson
Bobby Wright.....	Reggie Sheffield
Bradley Polk.....	Charles Mackay
Betty Polk.....	Floy Murray
Walter Brand.....	Bert Lytell
Marcia Craven.....	Ruth Benson
Avery Craven.....	Taylor Graves
An Alde de Camp.....	Edward Colebrook
A Lieutenant.....	Walter Carter
An Orderly.....	Arthur M. Loewy
A Soldier.....	Peter Craig
A Famous Character in American History.....	Arthur Hyman

Holbrook Blinn, as an individual, can always be depended upon to do the extraordinary and many of the first nighters who saw "If" at the Fulton Theatre last week, have decided that the same may be expected from Blinn and Shesgreen, the corporation which offered it as the first of several productions.

"If" is a play in four acts by Mark Swann, according to the program, but, to the audience, it was "the spirit of 76" handed out in a 1917 dressing.

Its first scene is a quiet California village where a new "pork barrel" courthouse, costing \$200,000 is being dedicated in a town of 6,000 population. The Congressman who secured the appropriation is to make a speech and the "boss" who made him a Congressman is listening from a window of his home. Up to that time the latter had been a pacifist, refusing to allow his daughter to marry a United States Army Captain and his son to enter West Point.

As he listens to the speech, he falls asleep.

He dreams that his Japanese servant is not a servant at all, but the commander of the Japanese forces in California, made up of the servants of his neighbors. They set up headquarters in his house, seize Frisco and Seattle, kill all the soldiers who are attending the celebration outside and then tear his daughter from his very arms to be the wife of one of them.

The "boss" then awakes and, being convinced that the country is unprepared, orders the Congressman to get through an appropriation for arms and war munitions.

WHAT THE DAILIES SAY.

Tribune—Cheap jingoistic melodrama.
Sun—A "rip snorter" in patriotism.
World—Extravagant and jingoistic.
Herald—Affords excellent entertainment.
American—Splendid patriotic play.



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Actors and Patriotism

Anyone who thinks the actor is not patriotic will find himself refuted these days in the columns of the newspapers. Day after day we read of some actor who has offered his services to the United States in case we are obliged to go to war.

And those who thus offer themselves for their country are not only of the obscure class. Many of them have won both wealth and fame behind the footlights. Some of them have passed middle age, others are still young, but their patriotism seems to have swept aside all thought except that the safety of Old Glory may be threatened.

This same spirit seems to have cast its spell over the actresses as well, for from every quarter comes the offer of an actress to do service for the Government with the Red Cross at the front, in the hospital or in whatever capacity she may be of aid to her country. All of which makes us proud of the members of the profession.

We know that with the Allied armies fighting in France, there is many an actor "doing his bit" and we know that the role of honor bears the name of many a performer who has cheerfully given up his life. We also know that among the women who are nursing the wounded "somewhere in France" there are many, many, actresses, some of whom are Americans.

We know all this. We have known it for a long time. But it seems different when it is in another country. When it is brought home to our own doors we are proud to know that in the veins of those who entertain and amuse us; those who make us laugh at their folly and weep at their simulations of sorrow, the red blood of patriotism flows. We are proud to know they are willing to sacrifice their lives for their country.

ANSWERS TO QUERIES

M. K., Newark.—So far as we know the party is living.

L. B., Springfield.—Address Dick & Fitzgerald, 18 Ann Street, New York City.

MRS. H. G., Philadelphia.—We do not know the present whereabouts of the party. Address her in care of this office and we will advertise letter in THE CLIPPER letter list.

A. G. R., Scranton.—Yes, Arnold Daly appeared in "Candida" and "You Never Can Tell." He was the first to present these plays to the American public.

O. O. B., Buffalo.—Nance O'Neil appeared in "The Lily" at the Belasco Theatre, on Forty-fourth Street, New York.

X. Y. Z., Hamilton.—"The Music Master" was originally produced at the Republic Theatre and from that house moved to the Bijou Theatre, since torn down to give way to a skyscraper.

ANXIOUS.—We are unable to give the present address of party. The last we heard of him he was with a company tour-

OLIVER HAS COPYRIGHT

Editor, THE NEW YORK CLIPPER:

Dear Sir: In THE CLIPPER of recent date you print a letter from this office dated January 19, addressed to Mr. Dan Ely, Bijou Theatre, Savannah, Ga., stating that copyright registration No. 288665 was for a contribution to the *Florida Review* of April, 1911, and that no entry appears under this number as of 1912.

This last is not a correct statement. As Mr. Ely in his note of inquiry gave only a registration number, but failed to give either the subject matter of the copyright or the title of the work or the name of the claimant of the copyright, it was supposed that the entry cited above was the correct entry which was wanted.

Mr. Ely did not write to us to say that it was not the entry he was inquiring about. Upon a second inquiry and further search, we find that on July 1, 1912, a registration was duly made for a musical composition entitled: "That Barber Shop Trio Hall-e-lu-jah" in the name of Edward Oliver, copyright registration Class E, XXc, No. 288665.

Any person interested may obtain a certified copy of record for this entry upon paying the statutory fee of fifty cents.

Having printed our letter of January 19, giving a wrong impression that this last

Correspondents Wanted

THE CLIPPER

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EVERYWHERE

NEWSPAPER MEN PREFERRED

ing the South. Address him in care of this office and we will advertise letter in THE CLIPPER letter list.

H. J., Keokuk.—You are wrong. David Warfield did not appear in "The Grand Army Man" for several seasons after "The Auctioneer."

F. E. R., Camden.—Viola Allen was leading lady and Henry Miller leading man of the Empire Theatre Stock, not the Lyceum.

R. S., Spokane.—Lena, the prize elephant of the Barnum and Bailey Circus up to last winter, was put to death at the show's winter quarters, Bridgeport, Conn. The elephant had paralysis of the right foreleg and other indications of a physical breakdown. It took twenty men to tie the elephant and strangle her to death. Lena was supposed to be about 60 years old.

TWENTY-FIVE YEARS AGO

Assemblyman Sellek introduced a bill to punish any man who goes up in a balloon and does not stay in it.

Barney Fagan's song, "Everybody Takes His Hat Off to Me," was published by the Witmarks.

M. B. Curtis was on trial for the murder of Policeman Alex Grant at San Francisco.

New plays: "The Wide, Wide World," "Her First Love," "The Broken Seal." Nellie Maguire arrived in America.

entry had not been made, we will be obliged to you if you will also print this correction.

Very truly yours,

TH. SOLBERG,

Register of Copyrights.

WASHINGTON, Feb. 7, 1917.

BENWAY CHARGES IMITATION

EDITOR, NEW YORK CLIPPER:

Dear Sir:—I wish to state that some two or three weeks ago a team billing themselves as Benway and Dayton played Enid, Okla., using my billing, "Minstrelsy in 1920." The newspapers, also the writer for the *Thespian*, gave the act a black eye—bad, they stated.

Now I am the only and original "Happy" Benway and I am with the Neil O'Briens Minstrels. I think it would be advisable for Miss Dayton to use different billing and let the name of Benway alone—also "Minstrelsy in 1920," as it is fully copyrighted.

I will most surely enforce the copyright law against agents and managers who book or play this act, using my name.

A. P. (HAPPY) BENWAY.

(ORIGINAL.)

AMUSEMENT CO. DISSOLVED

TRENTON, N. J., Feb. 9.—The Philadelphia Central Amusement Company has been dissolved in the office of the Secretary of State. The concern was capitalized at \$10,000 and has been engaged in the operation of theatres and other kinds of amusement enterprises since 1903.

RIALTO RATTLES

We have on hand the following supply of comic (?) valentines:

THE PLAYWRIGHT

I love to see my work upon the stage;
I love to hear the crowds applaud my play;
I love the honor and the fame it brings;
But I love, most of all, my Royalty Day!

TO PROVINCETOWN PLAYERS

To live for art is very well indeed,
But it doesn't buy shoes nor furnish the "feed."

Big pay while your name's on a white light sign
Is the sweetest kind of a valentine.

TO "PROPS"

You have hard work, poor old props,
With a job that never stops.
You've had trouble since the stage world first began.

Not a valentine are you sent;
You're a sad, neglected gent,
For no one seems to love a property man.

NOISELESS WAR

"Lilac Time" shows that it is possible to have a shotless war play.

FROM ELLIS' DICTIONARY

Melville Ellis defines a neutral American as "a man who doesn't care what happens as long as it doesn't happen to him."

OUTRAGE INFINITE!

The "most unkindest cut of all" is the new bill in the Legislature which provides a jail sentence to any manager who allows women at theatres to sit next to the men. This unspeakable crime means thirty days on the Island to the manager allowing it to be perpetrated in his house.

SHOULD HAVE MEDALS

"Chic" Sale is after imitators. Anyone that can imitate Sale ought to get a better place on the bill and not be hounded by lawyers.

OUR OWN CAMEL CIGS

"Doc" Potter is experimenting with American-born camels, and he claims they can thrive as well here as in their native homes. Evidently "Doc" has been studying the local option laws.

COUNT 'EM!

A popular outdoor sport this winter seems to be that of burning theatres.

WOMAN! WOMAN!

Even Mlle. Ottawa, the puma trainer, shows the Eternal Feminine. She is deathly afraid of a mouse.

THEY HONOR VAN!

Billy Van has been elected justice of the peace at Sunapee Lake. The question now is, Where is Sunapee Lake?

PERFECTLY POSSIBLE!

It is rumored that Arthur Hammerstein named his new production, "You're in Love," after noting expressions on the faces of men visitors to his office when they looked in the direction of his stenographer, Tess Levy.

LONDON

PARIS

FOREIGN NEWS

BERLIN

SYDNEY

LONDON AT A GLANCE

LONDON, Eng., Feb. 3, 1917.

Ernest E. Dottridge's "Aladdin" Co. plays Cheswick next week and Coventry the week following. His "Robinson Crusoe" Co. will be at the Empire, South Shields, next week and the Hippodrome, Wigan, week of Feb. 12.

Venton Swifts' "Babes in the Wood" Co. plays the Osborne Theatre, Manchester, next week, and follows with a week at the Marina Theatre, Lowestoft.

Lill Carr will be with Wm. De Lacey's "Jack and the Beanstalk" Co., playing principal boy, until March 10.

Mona Vivian is principal boy in "Dick Whittington" at the Prince's Theatre, Bradford, Yorks.

Marie Loftus is at Hammersmith next week and goes to Kilburn for week of February 12.

Rosie Gaston has gone to South Africa under contract with the African Theatres Trust, Ltd.

"The Hula Girl," which broke the record at the Manchester Hippodrome, is now on tour.

Tom Foy is making them laugh in the pantomime at the London Opera House.

Ella Retford has been re-engaged for next year's Opera House pantomime.

Pip Powell is starring in Martin Harvey's Revue, "Honi Soit," on tour.

Alexander Humphreys is musical director with "To-Night's the Night."

Wee Georgie Wood is doing well in his new show "Tim's Pal," on tour.

Mary O'Farrell continues to be the charming "Peg" at the Globe.

The Empire, Maidstone, has been re-opened as a picture house.

Emmie King opens March 5 for a tour of the Syndicate Halls.

Nancy Buckland is still with the pantomime at Drury Lane.

The Lady Shoeblacks go to Glasgow for week of February 12.

Little Caprice is next week at the Comedy, North Shields.

Kitchen and Roy are at the Palace, Grimsby, next week.

Kit O'More and Jim Soho are booked for the Stoll Tour.

"Charley's Aunt" has gone on tour.

The first six weeks season of the Theatre des Allies opens early this month with three plays in French, the first of which will be "La Petite Chocolatiere," known in England as "Tantalising Tommy." Mile. Gina Palerme will head the company, which will be under the joint direction of Maurice Froyez, J. T. Grein and Condurier de Chassaigne. The institution was formed for the purpose of popularizing the French language in England and to aid those of our men who have been to France and who wish to progress in their knowledge of the language.

"Monty's Flapper," a new play by Walter W. Ellis, will be presented next Wednesday, at the Apollo, instead of Tuesday, as previously announced. Elsie Craig, Mary Brough, Frank Denton and E. Dag-nell are in the cast. The company has been playing this week at the Palace Pier, Brighton.

Daly and Healy having finished their engagement at the Alhambra, Paris, return to England to open Feb. 19 at Birmingham, for the Moss' Empires, and start another L. T. V. tour on April 2 at the Empire, Holborn.

Bromley Challenor, star and manager of "When Knights Were Bold," intends bringing his company to London, shortly, for a tour of the suburbs. His support is headed by Marjorie Bellairs.

Edward Louri has decided to forsake revues and return to the dramatic stage as producer and actor. He is producing "The Catch of the Season," at the Princess.

Percy Hutchinson and Herbert Jay are still looking for a theatre for their production of "General Post," a play by J. E. H. Terry.

There is a good selection of West End attractions booked at the County Theatre, Kingston, for the next three months.

Edis and Forbes present the musical comedy dialogue, "Fresh Hair," next week at the Pavilion, Glasgow.

Goodfellow and Gregson write that their latest sketch, "Devonshire Home," is a success everywhere.

Lee and Kingston in "Flirtology" have one of the best-laughing sketches hereabouts.

Mr. Hymack is proving a big favorite in the provinces in "At Bogey Villa."

Henry Ainly has been promoted to a second lieutenant in the artillery.

Jack Gallagher is principal comedian in "Don't Crush" on tour.

Gaby Deslys has been convalescing at Monte Carlo.

A special matinee of "London Pride" will be given by Frank Curzon and Gerald du Maurier at Wyndham's Feb. 10 in aid of the Newport Market Army Training School.

Ben Nathan, since his recent return from America, has been busy arranging his plans for producing some of his dramatic successes from Uncle Sam's domain.

John H. Wills, now manager of the St. George's Theatre, Canterbury, a motion picture house, was at one time a member of the D'Oyly Carte Opera Co.

Cecil Morton York, who is playing the King in John Hart's production of "Robinson Crusoe," is in his fourth season, under Mr. Hart's management.

Edward Lewis is playing Will Atkins with John Hart's "Robinson Crusoe" Co. This is his seventh season with Mr. Hart. The show closes Feb. 26.

Wilfred Essex, the well known baritone, now touring the principal halls, was for twenty months a lieutenant in the Royal Fusiliers.

Seymour Hicks and Ellaline Terriss are doing their Sunday sing-songs for soldiers under special license by the Lord Chamberlain.

The O. P. Club will give a ladies' Bohemian dinner and concert, on Feb. 14 at the Adelaide Rooms, King William Street.

Charles B. Cochran will interpolate "The Taxi Varlet," a new sketch, into "Pell Mell" at the Ambassadors.

F. H. Dore, the architect, is the owner of the Electric Theatre, Canterbury, and the Oxford, Sheerness.

Ritchie's Reckless Riders have been added to the cast of "Puss in Boots," at Drury Lane.

Wheeler Dryden is the principal comedian with the Howitt-Phillips Co., touring India.

Albert Darnley is in his second year, under the management of Grossmith & Lauellard.

Mr. and Mrs. Kennedy Allen are with Ada Reeves' Co. in the 'round the world tour.

Edward M. Hamilton is resident acting manager of the King's Theatre, Manchester.

Harry Cole is with Whites' "The Girl in the Taxi" Co. on tour.

James Stephens is the Baron Graball in "Babes in the Wood."

"ZIG-ZAG" PRODUCED

LONDON, Eng., Feb. 7.—"Zig-Zag," Albert de Courville's new Hippodrome revue, which was produced last Friday, has all the ear marks of a big success. Ned Wayburn, the producer; Gene Bush, author of the book and lyrics and Dave Stamper, who wrote the music, all share in the credit. Daphne Pollard and Shirley Kellogg, have leading roles. Others prominent in the cast are: George Robey, George Clarke, Bertram Wallace and Cicely Debenham.

PAUL ALFRED RUBENS DIES

LONDON, Eng., Feb. 5.—Paul Alfred Rubens, dramatic author and composer, died today at his home in Falmouth. Mr. Rubens wrote most of his music to his own lyrics and librettos. He was forty-two years of age and was one of the best known of native English composers.

"FELIX GETS A MONTH" OPENS

LONDON, Eng., Feb. 7.—Finally christened "Felix Gets a Month," the successor of "The Widow's Might" at the Haymarket, opened last night with a notable cast, including Gordon Ash, Eva Leonard Bayne, Frances Ivor, Amy Brandon Thomas, Fred Lewis, O. B. Clarence and Reginald Bach.

ROLLS TO FURNISH EMPIRE SHOW

LONDON, Eng., Feb. 10.—Ernest E. Rolls has completed arrangements with Alfred Butt whereby he will present the next production at the Empire early in March. Most of the music will be written by Max Darewski.

WEST END THEATRES IN DEMAND

LONDON, Eng., Feb. 12.—The demand for West End theatres has never been so great as now. All of them are open and doing well, some with two attractions, one for the night performances and another for the matinees.

LADDIE CLIFF PROMOTED

LONDON, Eng., Feb. 9.—Laddie Cliff, who joined the colors after several rejections because of physical defects, has been promoted to a lieutenancy and expects very soon to see active duty in France.

NEW FARCE AT APOLLO

LONDON, Eng., Feb. 5.—"Monty's Flapper," a three-act farce, will be presented tomorrow night at the Apollo by Tom B. Davis and J. Mitchelhill, who have leased the house for the purpose of presenting this show.

NEW SHOW AT DALY'S

LONDON, Eng., Feb. 9.—Frederick Lonesdale's musical comedy, "The Maid of the Mountains" opens at Daly's to-morrow night, after a successful season at Manchester.

WAYBURN READY TO RETURN

LONDON, Eng., Feb. 6.—Ned Wayburn, who produced "Zig-Zag" at the Hippodrome for Albert de Courville, is ready to sail for New York, and will leave here within a few days according to present plans.

STOCK REPERTOIRE

BROOKLYN CO. HOLDS PLAY CONTEST

WILL PRODUCE THE WINNER

Manager Jack Horn, of the Fifth Avenue Theatre Stock Co., Brooklyn, is making an offer to the people of Brooklyn, of which every ambitious playwright of that borough should take advantage. The offer is to produce, without cost to the author, a play written by some resident of Brooklyn, which shall be selected by a committee of impartial judges.

The contest is open to both sexes, and Mr. Horn promises each play a careful reading, with no favoritism shown in any way.

There are certain rules and restrictions, however, which must be observed by all writers, which follow:

1. The author must be a bonafide resident of Brooklyn, amateur or professional writer, man or woman.

2. Actual residence address must accompany all manuscripts, also name in full.

3. All manuscripts must be typewritten on one side of the paper only.

4. All manuscripts must be sent prepaid, with full postage for their return inclosed. The management will not be responsible for safe return, if not accepted unless postage is sent, as above, with cost of registration also.

5. Manuscripts must be plainly addressed to Manager Fifth Avenue Theatre, Fifth Avenue and Fourth Street, Brooklyn, N. Y.

6. Plays in blank verse, requiring an extra large number of people or special costuming are not solicited, modern plays dealing with problems of today with plenty of comedy preferred.

7. Date of production will be given out later, manuscripts accepted from this date. A first-class production is assured by the stock company, augmented by extra people, if the play requires them, without cost to the successful author.

8. Manuscripts can be mailed, sent personally, expressed, or in any way desired.

The play chosen will be presented by the Fifth Avenue Stock Co. for one week, and will be reviewed by the Brooklyn and New York managers and critics, and if it makes good will be assured a later opening on Broadway.

HARPER CO. IN BAY CITY CLOSSES

BAY CITY, Mich., Feb. 10.—After a nineteen week run, the Irene Harper Players closes here tonight at the Grotto Theatre. Miss Harper and several members of the company will leave immediately for New York.

THREE PLAYS RELEASED

Three new plays are being released for stock this week. They are "Justice," "Mile-a-Minute Kendall" and "Arms and the Girl."

MANAGER'S FATHER DIES

WICHITA, Kan., Feb. 10.—Guy B. Kibbee, who, with Frank Hawkins, has leased the Empress Theatre and installed the Florence Lewin Stock Co., mourns the loss of his father, who died Jan. 23 at Camas, Wash. Mr. Kibbee made a hurried trip to Camas and arrived before his father's death. He returned to the players last Saturday to resume work with the company.

WEIGHTMAN OPENS BURBANK CO.

LOS ANGELES, Feb. 9.—"Wild Bill" Weightman opens his musical comedy company next Sunday at the Burbank Theatre. The company will be known as the Burbank Musical Comedy Co., and will include Bobby Ryles, Hazel Reagan, Florence Printy, George Spaulding, Mabel Baker and a large singing and dancing chorus. Charles Alphin, playwright and producer, has been engaged to direct the new company.

STOCK OPENING IN HAMMOND

HAMMOND, Ind., Feb. 11.—John Lovelidge, manager of the Orpheum Theatre, will establish a stock company there Feb. 15. Leila Hill, Grace Baird, Harrison Rankin, Charles Oldmeyer, Claude Allen Lewis and John Cooper have been engaged.

JANE URBAN IN OAKLAND

OAKLAND, Cal., Feb. 12.—Jane Urban, who recently closed her engagement with the American Players in Spokane, Wash., has returned to her home here. She is considering an offer which will take her to New York.

COMPTON-PLUMB FOR RACINE

JANESVILLE, Wis., Feb. 10.—The Compton-Plumb Stock Co., which played here all this week, will open an indefinite engagement Feb. 19 at the Orpheum Theatre, Racine, with practically no change in cast.

VERA FINLAY RETURNS TO N. Y.

Vera Finlay returned to Broadway last week, after an absence of several months. Miss Finlay was leading lady of the Willis Wood Stock Co., Kansas City, closing several weeks ago when the theatre burned down.

LILLIAN RAMBEAU IN STOCK

Mrs. Lillian Rambeau, mother of Marjorie Rambeau, made her first Eastern appearance Monday night with Brooklyn's Own Stock Co. at the Grand Opera House in "The Man From Home."

BERKELL PLAYERS CLOSE

CEDAR RAPIDS, Ia., Feb. 10.—The Berkell Players, under the management of Chas. Berkell, have closed their season of stock at Green's Opera House.

ELDREDGE IN PHILADELPHIA

PHILADELPHIA, Feb. 11.—Gordon Eldredge was added to the cast of the Knickerbocker Stock Co., making his debut Monday in "Three Weeks."

WILKES STOCK RETURNS TO SEATTLE

MUS. CO. LEAVES FOR VANCOUVER

SEATTLE, Wash., Feb. 10.—After several weeks in Vancouver, the Wilkes Dramatic Stock Co. returned to the Orpheum Theatre Sunday, opening in "The Spendthrift."

When the company left Seattle for Vancouver, Addison Pitt, of the Alcazar Stock Co., San Francisco, took over the direction and he is continuing with the company here. The old players who made themselves popular with Orpheum play-goers are back and the company has also added several new players. Phoebe Hunt and Norman Hackett are again seen in the leading roles, supported by Fanchon Everhart, Norman Feusier, Harold Burdick and George Rand. The new faces are Dora May Howe, and Corbett Morris, juvenile.

The Wilkes Musical Players, who have been appearing at the Orpheum in the absence of the dramatic players, transferred to Vancouver and will present some of the musical plays they have given here during their six weeks' stay.

Gladys Eyman and Gerald Griffin, the stars, have gone with the company. William C. Walsh, who has been their director and John Sheehan and John Nickerson, connected with the company, have also left to continue with the musical players. Jean Mallory, who joined the company last week in "The Yankee Prince," went, too.

NEW PLAY FOR NEW HAVEN CO.

NEW HAVEN, Conn., Feb. 10.—The Hyperion Players will produce a new play next week written by the leading man of the company, Charles Carver. The play is a dramatization of one of Randall Parrish's books, "My Lady of the South," and is called "By Chance."

CHANGES IN COLUMBUS CO. CAST

COLUMBUS, O., Feb. 12.—Wm. Gerald, character man; Belle D'Arcy, second woman, and Caroline Morrison, character woman, have been placed with the Thurman T. Bray Stock Co. at the Southern Theatre, opening next Monday.

MISS STEPHENS IN KANSAS CITY

KANSAS CITY, Mo., Feb. 10.—Leona Stephens is a new member of the Opera Players at the Grand Theatre, joining Sunday in the soubrette role in "The Red Widow."

RALPH CLONINGER RESUMES

SPOKANE, Wash., Feb. 9.—Ralph Cloninger has resumed his place as leading man of the American Players, after an eight weeks' absence owing to illness.

ISABEL RANDOLPH IN ST. PAUL

ST. PAUL, Feb. 10.—Isabel Randolph is the new leading lady of the Shubert Stock Co., making her first appearance Sunday in "The Lie."

BYBEE CO. OPENS IN HUTCHINSON

HUTCHINSON, Kan., Feb. 10.—The M. E. Bybee Stock Co. will open an indefinite engagement at the Home Theatre Monday in "The Great John Ganton," following the Ted Dalley Stock Co., which recently closed a season of twenty-one weeks. Bob Grandi has been engaged as director.

HALIFAX PLAYERS RETURN

ST. JOHN, Can., Feb. 10.—The Academy Players, featuring Madge West and Sydney Toler, closed their two weeks' engagement here and have returned to the Academy of Music, Halifax, N. S.

QUAKER MAIDS IN HUTCHINSON

HUTCHINSON, Kan., Feb. 10.—The Quaker Maids Musical Comedy Co. opened an indefinite engagement at the Rex Theatre Monday, presenting three bills a week, in connection with pictures.

KENT SECURES DIVORCE

ST. LOUIS, Feb. 12.—Billy Kent, with the Opera Players, now in Kansas City, has been granted a divorce from his wife, Mrs. Theresa Moakler, on the charge of desertion.

OTTOLA NESMITH IN READING

READING, Pa., Feb. 11.—Ottola Nesmith, made her premier appearance at the Orpheum Theatre last week as the new leading lady of the Popular Orpheum Players.

FRANCES SHANNON IN AKRON

AKRON, O., Feb. 12.—Frances Shannon is the new leading lady of the Horne Stock Co. at the Music Hall, making her first appearance next Monday.

ANGELL CO. FOR FINDLAY

FINDLAY, O., Feb. 9.—Joe Angell is organizing a company to open Sunday at the Marvin Theatre. F. L. McAlester and Jack Williams have been engaged.

BERTHA DREICER TO SPOKANE

SPOKANE, Wash., Feb. 9.—Bertha Dreicer is a new member of the American Players company, joining last week in "What Happened to Mary."

MISS RICHMOND IN NESBITT CO.

WILKES-BARRE, Pa., Feb. 19.—Maude Richmond replaces Marjorie Foster this week as leading lady of the stock company at the Nesbitt Theatre.

BISHOP PLAYERS SIGN FERRY

GRAND RAPIDS, Mich., Feb. 10.—Clinton P. Ferry and Kathryn Hawthorne have joined the Chester Bishop Players at the Columbia Theatre.

REMINGTON IN JACKSONVILLE

JACKSONVILLE, Fla., Feb. 9.—Joseph Remington joined the Orpheum Players Monday as leading man in "The Virginian."

MISS HIGGINS WITH MOROSCO

LOS ANGELES, Feb. 9.—Audell Higgins has been added to the cast of the Morosco Players, opening last week in "A Woman's Way."

CIRCUS

CARNIVALS

PARKS

EXPECT FIGHT
AT SHOWMAN
CONVENTION

OUTSIDE INTERESTS SEEK CONTROL

When the convention of the Association of the Outdoor Showmen of the World is called to order in Chicago next week, the contest for the presidency of the organization promises to be a fiercely fought affair between two factions, each determined to bring victory to its respective candidate. One of these factions represents interests not primarily connected with the outdoor show field, and it is said its purpose is to oust the present administration from office. The present administration is made up, for the most part, of representative outdoor showmen.

This fight will be a continuation of the one waged at the birth of the association when Frank J. P. Spellman was elected president. At that time there was an effort made to elect a man who was not an outdoor showman to the office of president.

"The very life of our organization hangs upon the outcome of this election," says Spellman. "To succeed, the association must be run along strictly neutral lines and must be an organization of, by and for the outdoor showmen. If outside interests run our organization, we will lose our backbone."

Looming up as the candidate of the present administration for the office of president is the name of Albert E. Kiralfy. He believes that the showmen should run their own organization and, no doubt, this will be his platform. He is said to have the support of the incumbent officials.

Spellman has been urged to accept re-nomination, but has stated he would not again accept the presidency. In all probability, he will swing his efforts to aid in the election of Kiralfy.

It is upon Walter F. Driver, a tent and awning man, that the hopes of the opposition seem to be centered at this writing. He will probably receive the support of all the allied interests represented at the convention and a certain element of the carnival men who sided with this faction at the New York meeting several months ago.

The scales seem to incline in favor of the present administration and its policies, and when the votes are all counted it is most likely that the men who have been fostering the new association and putting it on its feet will retain their power and elect their man.

MANGELS MAKING NEW DEVICE

W. F. Mangels, of the Coney Island Amusement Devices, is building a new riding device which will be put on the market next season. Mangels built "The Whip" and Mangel's Carousel.

SPELLMAN GETS BERBIERS

The Berber Troupe of ten Arab acrobats have signed up with Frank P. Spellman's circus.

HUTCHINSON TO HEAD SHOW?

HOT SPRINGS, Ark., Feb. 13.—It is rumored that Fred B. Hutchinson, who has been spending the winter here, will head a big outdoor show this season. He is leaving for his home in Parkersburg, West Virginia, in a few days. Hutchinson was manager of the Sells-Floto Circus for many years.

MAIN SIGNS WITH POLACK BROS.

PITTSBURGH, Feb. 10.—Walter L. Main last week signed a contract with Harry and Irving Polack, owners of the Rutherford Greater Shows and Polack Bros. Twenty Big Shows, whereby Mr. Main will have the entire management of both these shows.

SELLS INTEREST IN SHOW

HOT SPRINGS, Ark., Feb. 9.—S. Solomon has sold his interest in the Sol's & Ruben's Show to his partner, Ruben Gruberg, making the latter sole owner.

NEW QUARTERS FOR SPARKS

ZANESVILLE, O., Feb. 10.—The Chamber of Commerce of Zanesville is considering a proposition to allow the Sparks Circus to make this city its Winter home.

MRS. SORCHO BOOKING ACT

Mrs. Captain Lewis Sorcho passed last week in New York securing bookings for Sorcho's Submarine Spectacle. She is now in Boston.

BENSON & BERGER HERE

James M. Benson and Lewis J. Berger, of the Benson & Berger Shows of Philadelphia, are visiting in this city.

WEIDER SHOW REORGANIZED

COALTON, O., Feb. 10.—The Weider Amusement Co. has been reorganized and will open its season April 28 for a tour of the Northwest.

WHEELER SHOW FOR SALE

The circus which toured the northwest last season with twenty-six cars under the banner of the Wheeler Brothers will not take the road this year. This fact is vouched for by the present management, who also state that the show is for sale either piecemeal or in its entirety.

MARTINS WITH CHRISTY SHOWS

GALVESTON, Tex., Feb. 9.—The Aerial Martins (J. Martin and B. Zenoro) are practicing their novelty double trap act, and will feature their one foot break-away this season with Christy's Big Hippodrome Shows.

PREPARING FOR BIG BAZAAR

BALTIMORE, Md., Feb. 12.—Preparations are being made for the Allied Bazaar which is scheduled for the first two weeks of March. All good circus acts available are being booked for the event.

GIRL PUMA-TRAINER ENGAGED

Mlle. Ottawa, the seventeen-year-old puma trainer, has been engaged for the Spellman circus.

SHOWMEN WILL
FIGHT TAXES
IN CONGRESS

HOLD REVENUE LAWS UNJUST

Agitation against the United States internal revenue laws by the Association of the Outdoor Showmen of the World will, in all probability, result in bringing the matter of unjust taxation of carnivals and circuses before this session of Congress.

S. W. Brundage, proprietor of the S. W. Brundage Shows, has stated that he has persuaded Congressman Anthony to ask the Commissioner of Internal Revenues to investigate the matter with a view of affording relief. The Association of Outdoor Showmen are in close touch with Congressmen Russell and Obermeyer, of Ohio, who, it is said, have promised their unqualified support to bringing about more satisfactory laws regarding the taxing of outdoor shows.

The internal revenue law levies an annual tax of ten dollars against each outdoor show. Every time the show moves from one State into another this tax is again levied against it. Even though the show makes but one stand in a State, this tax must be paid as soon as the State line is crossed. Besides this federal tax, the outdoor showman is subjected to State, county and municipal taxes which work a great injustice upon him.

It is believed that some means of relief will be found when the matter is taken up by the Internal Revenue Commissioner.

At the convention of the Outdoor Showmen next week, the matter will be taken up and ways and means discussed of successfully obviating the present taxation injustice.

HART LEAVES CIRCUS FIELD

STOCKTON, Cal., Feb. 9.—"Billy Hart," minstrel man of forty years ago and associated with many circuses in his day, has arrived here from the Indies and declares that he has retired permanently from the circus game. He will spend the rest of his days here. His last circus was wiped out of existence by a Borneo typhoon.

THONET CLOSING N. Y. OFFICE

"Uncle" Joe Thonet is busy closing up the New York office of the Great International Shows. Thonet's permanent quarters will be at 418 Fifty-second Street, Brooklyn. The shows are wintering at Leavenworth, Kan., where F. P. Morency, general manager, has joined them.

CLYDE CALLED AWAY

James T. Clyde had hardly returned to Chicago, last week, when important matters in connection with preparation for the new season of his big "World at Home" show called him away.

NELSONS ENGAGED FOR FAIRS

The famous original Nelson family of Wrisley tumbling artists have been engaged by Ethel Robinson to play a circuit of fairs opening Aug. 6. The Nelsons have spent the greater part of the winter in Pittsburgh, playing theatres in that city and surrounding territory.

MONEE, ILL., SETS FAIR DATES

MONEE, Ill., Feb. 11.—The dates of the Monee District Fair Association fair for 1917 are Sept. 26, 27 and 28. Officers are: Ph. Bischmann, president; Ernst Knoop, vice-president; Harry J. Conrad, secretary; Henry Kuersten, treasurer, and Henry Woeltje, general superintendent.

"BILL" RICE LEAVES WORTHAM

"Bill" Rice has left the Wortham Shows, and it is likely he will have a troupe of his own.

DAVIS PURCHASING DEVICE

W. H. Davis, of Springville, Maine, is here to purchase an amusement device booked for the World at Home Shows.

ROYAL GETS SOLID BOOKINGS

All the horses, elephant and pony acts of Rhoda Royal are booked solid for the coming season.

SHOWMEN'S LEAGUE GROWING

The addition of one hundred new members within thirty days has swelled the membership of the "Showmen's League of America" to the thousand mark. Billy Rice and James H. Dunlavy were visitors at Chicago headquarters recently. Dunlavy signed an application for membership before leaving.

CARNIVAL GOODS SCARCE

Carnival men—not the big leaders, but the boys who sell things on the lot—complain bitterly regarding conditions in merchandising. Most of the Chicago novelty dealers who have supplied them in the past now candidly admit that the uncertainty of the importing market makes it impossible to quote prices on paddle wheel requisites, etc. Inasmuch as some of the biggest shows depend upon concessions for their greatest margin of returns, this condition is likely to cut off a big portion of running revenue during the new season.

MCKINNEY AHEAD OF SHOW

Charles C. McKinney, who finished his engagement in advance of "Mrs. Murphy's Second Husband," at the National, last week, will go ahead of The Rutherford Bros. Carnival, in April.

ORR IS USING RUNWAY

WICHITA FALLS, Tex., Feb. 12.—The "Million Dollar Doll," under the management of Walter D. Orr, is carrying an illuminated runway which is a splendid drawing attraction on the one-night stands. The roster includes Walter D. Orr, manager; Jack Reilly, agent; Marigold Gano, Mabel Leigh, Mille Corbin White, Nate Busby, Joe Foley, Paul Atwood, Lew Belmont, Harry Arthurs, Will London, Chas. Huston, Billings Booth, musical director, and a chorus of twelve.

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STRIKE OF WHITE RATS IN CHICAGO DIDN'T MATERIALIZE

No Break in Any Bills at the Vaudeville Houses and Managers Seemed Little Concerned; Mountford Says the Rats Are Willing to Arbitrate

The strike of the White Rats, which, according to a statement made at the New York headquarters of the organization, would be called last week in five different cities, failed to materialize in Chicago. All of the bills in the vaudeville houses ran off according to schedule without the slightest break or sign of any trouble.

So little attention did the managers pay to the statement that no precautions to break any strike, should one occur, were taken. Instead of lining up duplicate bills to be rushed to the theatres the managers seemed confident that there would be no need for them and paid little attention to the strike rumors.

At Harry Mountford's headquarters in the Hotel Sherman, Mr. Mountford said

that if any statement regarding the calling of a strike had been made in New York, it was unauthorized.

Charging that the acts of the V. M. P. A. are in direct contradiction of the Sherman Anti-Trust Law, W. Rubin, a Milwaukee labor attorney, Edw. Nockels, secretary of the Chicago Federation of Labor, and Harry Mountford appeared before U. S. District Attorney Clyne last week and asked for the prosecution of the managers.

The complaint had for its basis the strike of vaudeville performers called at Boston Monday of last week.

"Even now the Rats are willing to arbitrate," Mountford stated when questioned regarding his position.

JOE WELCH GOES EAST

Joe Welch, who was billed to appear at the Windsor last week, did not fill his engagement, but has given up his mid-West time and returned to New York.

BENEFIT FOR JOSSEY

William Anthony McGuire and A. Milo Bennett are planning a big benefit for Wm. Jossey, author of the screen versions of "Du Barry" and "St. Elmo." Jossey was stricken with paralysis about a year ago and has been unable to do any creative work since.

STAGE HANDS' BALL FEB. 19

The Chicago I. A. T. S. E. (stage hands' association) will hold its annual ball at the Coliseum, Monday evening, Feb. 19.

LEWIS & LEOPOLD BACK

Lewis & Leopold have returned from their coast trip and Charles Nelson is mapping out a new W. V. M. A. route for them.

VAN ALSTYNE ILL

Egbert Van Alstyne, J. H. Remick & Co.'s Chicago professional manager, was confined to his home last week with grippe.

"MISS AMERICA" PLEASES

"Miss America," Menlo Moore's latest offering, from the pen of Will M. Hough, made a sufficiently strong impression at its opening two weeks ago to get choice association time.

"PEGGY O'MOORE" CLOSES

"Peggy O'Moore," a Halton Powell offering on the International Circuit, closed at the Imperial last week.

TABS. GET EASTERN BOOKINGS

Boyle Woolfolk's "Junior Follies" and "Six Little Wives" were awarded Eastern bookings by Wilmer & Vincent.

MORE "UNBORN CHILD" COMPANIES

Gazzolo, Gatts & Clifford are sending out three "Her Unborn Child" companies, in addition to the original one which opened at the National, Chicago, a few weeks ago; one split-week offering and two one-night stand companies.

GIRL SHOW BOOKED

"Little Miss Up to Date," Menlo Moore's new review, starring Betty Caldwell and Leon Leonard, will be featured over W. V. M. A. time, starting Feb. 25.

AL PHILLIPS HERE

Al H. Phillips, who was a member of the old Marlowe organization in Chicago and who more recently played leads with the Princess stock company, was in Chicago last week.

"DAINTY MARIE" SIGNS AGAIN

"Dainty Marie," who was at the Majestic last week, has secured a new contract calling for a better place on bills.

AL WOOD TO OPEN IN SEPT.

It is expected that A. H. Wood's new theatre, which will be called the "Alwood" will be completed in September when it will probably open with "Cheating Cheaters." It is located at the corner of Dearborn and Randolph. Its seating capacity is 1,250.

ORPHEUM WANTS THIRD HOUSE

It is rumored that the Orpheum interests are negotiating to secure a "Loop" site for another vaudeville theatre. They already operate two large big time vaudeville houses here.

NORA BAYES HERE SOON

Nora Bayes, with her own show, will open here March 11 at the Playhouse. The show will be practically the same as the one presented at the Eltinge Theatre, New York.

TO PROTECT NATIONAL ANTHEM

Cabaret-style renditions of the "Star Spangled Banner" were banned by a formal enactment of Chicago's city council last week. According to the new city law, this composition may be played in its entirety only, all so-called "jaz" band arrangements being barred. A fine of not to exceed \$100 is provided for violation of the ordinance by performers.

SPAHN IN CHICAGO

J. Leslie Spahn, manager of the Cora Youngblood Corson Instrumentalists, arrived in Chicago last week, having the act booked well ahead in Independent time.

EARLE AND BEVERIDGE PART

George Earle and Glen Beveridge, who have been operating the Earl Musical Comedy Co. have dissolved partnership and Mr. Earle now has the company alone.

CROSS TO OPEN ON ORPHEUM

Wellington Cross and Lois Josephine will open on the Orpheum Circuit here shortly. They have been featured in "Go to It."

LAUGHLIN STAGING NEW REVIEW

Al Laughlin is staging the new \$1,200 review which will open at Weiss's Winter Garden in a fortnight.

JAZZ SONG CLEANS UP

"Everybody Loves a Jazz Band" has been going so big in Chicago that Leo Feist, Inc., found it impossible at first to get out enough orchestrations to supply the demand. The song was written by Leon Flatow and Coleman Goetz, two boys in Feist's Chicago office.

ANOTHER SOUTHERN DITTY

Who can boast of such a string of Southern song successes, one after the other, as Walter Donaldson? You know all about "We'll Have a Jubilee in My Old Kentucky Home," "Just Try to Picture Me Back Home in Tennessee" and "Come on to Nashville." Donaldson has signed a contract to write exclusively for the house of M. Witmark & Sons and has handed his new publishers a new Southern song. "I've Got the Sweetest Girl in Maryland" is its title. It was introduced in "So Long Letty" by Percy Bronson and Winnie Baldwin and scored a three-to-five-encores success.

IT LOOKS BETTER THAN EVER

Believing that "Don't Bite the Hand That's Feeding You" is a particularly appropriate song for the present time, the Feist forces are getting behind the number with the idea of making it one of their best present-day sellers. The song has been exceptionally popular ever since it was first published, and the Feist boys believe that the present war crisis will tend to make it more popular than ever.

GOODMAN IN MUSIC DEPARTMENT

Frank Goodman, formerly announced as the city representative for Al. Piantadosi & Co., Inc., is now in charge of the production and high class music department.

HARMONY NOTES

Irving Bibbo, of the Broadway Music Corporation, was a busy boy last week, showing his boss, Will Von Tilzer, around. Will was heartily pleased with the way his songs are moving in Chicago.

By a peculiar coincidence, the McKinley Music Co. had just issued a stirring patriotic number, entitled "America First," when the United States severed diplomatic relations with Germany. The song contains so many lines pertinent to the present situation that McKinley and his aides have launched a big campaign to popularize it over night.

Max Stone, Chicago manager for Jos. W. Stern, claims he can get more acts to use his numbers on the strength of friendship than others can by dint of check books.

Bert Cunningham, Al Jolson's understudy, took the part usually allotted to the star in "Robinson Crusoe, Jr.," all last week and made an instantaneous hit. His singing was especially commended.

Joe Bennett, recently appointed Chicago manager for Shapiro-Bernstein & Co., has added Harry Foster, previously with Waterson, Berlin & Snyder's Chicago office, and Joe Rynal to his staff. Foster strokes the keys and Rynal is a singer.

Ray Hibbeler, who has written many popular songs for local catalogs, recently completed a batch of parodies.

Teddy Dupont is introducing a new song entitled "Give Me the Right to Love You," in "The Rag Doll in Ragland." It is from the pens of Abe Glatt and Ben Hard, two newcomers in Chicago's writing colony.

Sophie Tucker closed her act at the Palace with McKinley's "I Ain't Got Nobody Much." The audience responded enthusiastically, because the number expresses rag-time regret, the rendition of which originally contributed to this star's success.

DENIES MOVE IN CASTLE SUIT

A petition for a preferential position on the calendar for the suit brought against Mrs. Vernon Castle by Michael Blakeman, manager of Hickson, Inc., was denied last week by Justice Dietrich of the Supreme Court of Bronx County. The suit is for \$600 for clothes alleged to have been bought by Mrs. Castle and not paid for. Counsel for Mrs. Castle argued that the petition was not brought in good faith, as it was generally known Mrs. Castle had sailed for England.

TWO ACTORS OVERCOME BY GAS

Julius and George Strength, brothers and actors, were found unconscious last week in their room, 243 West Thirty-sixth Street, having been overcome with gas which flowed from an open jet. Both will recover. It is thought the wind blew out the light.

MELODY LANE

COPYRIGHT LAW WILL ENRICH SONG WRITERS

Present Profit Derived Will Be Doubled in Short Time and Better Work by the Composers Will Be Result

The decision on copyrights by the United States Supreme Court will tend to greatly enrich American songwriters. The rule that composer, lyricist and publisher shall each receive thirty-three and one-third per cent of the monies collected from cabarets, theatres, etc., from this new source of revenue will give an additional incentive to the songwriter and make his work much more profitable.

In France, where there is a similar law in effect, song writers are receiving about five million francs a year from this channel of their work while the popular music field in France is not developed to the extent that it is in America.

It is conservatively estimated by a man familiar with all angles of the game that this new decision is going to eventually mean a doubling of the song writer's present profit.

"Everyone in the music field welcomes this new law," he says. "Not only do we welcome it because it is just, but because it makes the business more profitable for us all and will tend to stimulate better work on the part of the song writers. Having more to gain by turning out good work, the song writer will, as a result, work harder."

"The effect of the law will not evidence itself immediately, but it is only a matter of time when songwriters will find their royalties twice as much as heretofore."

DILLON BACK IN NEW YORK

Harold Dillon, professional manager for T. B. Harms and Francis, Day & Hunter, returned this week after a month's stay in Chicago. He will commence work at once in connection with the popularizing of the new Harms song, "A Broken Doll."

JAY WITMARK IN THE WEST

Jay Witmark, of M. Witmark & Sons, left on Sunday for an extended Western trip. His first stop will be at Chicago where he will make his headquarters at the Witmark offices in the Schiller building.

"HAWAIIAN BUTTERFLY"

"Hawaiian Butterfly" is the title of a new song by two young Chicago writers which will, within the next few days, be issued by the Feist house. So highly is the song thought of in Chicago that one of the large syndicate buyers placed an order for 15,000 copies from the manuscript. George A. Little and Billy Baskette are the writers of the new number.

BAYHA NOW WITH KENDIS

Charles Bayha has allied himself with the Kendis forces, and will help boost "Come Out of the Kitchen," which he wrote in co-operation with James Kendis. Bayha has also written "He Comes Up Smiling" and "She Lives Down in Our Alley."

COON SONG SCORING

"Pray For The Lights To Go Out," the coon-shout hit by Tunnah and Skidmore, published by Jos. W. Stern & Co., threatens to be a big sensation. It is rapidly becoming a favorite. It's great comedy value scores heavily.

TWO MORRIS HITS

Joe Gallagher and Lydia Hamilton, Joe Morris' hustling pluggers, are putting over their two new song hits, "In the Sweet Long Ago" and "Those Hawaiian Melodies," to packed houses at the Garden, Baltimore, where they were held over another week.

ERNIE BALL'S NEW BALLAD

There'll evidently be no exception to the rule of "success" in the case of the new Ball ballad, "Would You Take Back the Love You Gave Me," which has just been published by M. Witmark & Sons. The words are by Al Dubin, and he and Ball have turned out one of those simple, thoroughly human songs that carry all before them.

"MARYLAND" SONG AT PALACE

Willie Weston, at the Palace Theatre last week, introduced Walter Donaldson's new song, "I've Got the Sweetest Girl in Maryland." At the Winter Garden it was sung for the first time at the Sunday night concert by Sydney Phillips.

WITMARK SONGS SWEEP CITY

Last week the vaudeville theatres of Greater New York gave a regular "Witmark festival." One or the other of the big popular hits published by M. Witmark & Sons was heard in practically every vaudeville house on the list, including "Somebody Loves You, Dear," "Twas Only An Irishman's Dream," "O'Brien Is Tryin' to Learn to Talk Hawaiian," "I'm Going Back to California," "There's a Long, Long Trail," "Take Me to My Alabama," "Kiss Me Again," and the new Ball ballad, "Would You Take Back the Love You Gave Me?"

BALLAD SELLS BIG

"The Miracle of Love," by Frank W. McKee, is proving to be a big seller and is being sung mostly everywhere. The number is published by G. Schirmer.

"OUT OF CRADLE" IS HIT

The beautiful ballad, "Out Of The Cradle Into My Heart," by Gilbert and Friedland, published by Jos. W. Stern & Co., is exceptional in the impression it creates wherever it is heard. Singers have been heard to declare that it "is half-way across before I even begin to sing it."

JACK ROBBINS WITH KARCZAC

After a successful tour of six months on the road for the Fred V. Bowers Publishing Company, Jack Robbins has returned to this city and is now the professional manager of the Karczac Music Publishing Company. He says he is finding it an easy matter to persuade performers to sing "A Tear; A Kiss; A Smile."

RENE DIETRICH COMPOSES

Rene Dietrich of Wright and Dietrich has just written and published through the Bergstrom Music Co. of Honolulu, a beautiful Hawaiian number, entitled "Isles of Aloha." It has a splendid arrangement for a male or mixed quartette. Hawaiian numbers will be associated with these clever song delineators long after the craze for them has died out.

A MORRIS NOVELTY

The Joe Morris Music Co. has released a new novelty song by William Tracey, Dave Berg and Nat Vincent.

The number is called "It's a Shame That We Have to Grow Old."

NEW LEIGHTON SONG

The Leightons, Bert and Frank, have introduced a new song in their act that half the profession is keen on using. The title is "Far Away in Honolulu They Have Got the Tango Craze." The song is published by M. Witmark & Sons.

BEATTY WITH PIANTADOSI

Jas. M. Beatty has charge of the Western Branch of the Piantadosi Corporation at 304 Superba Theatre Building, Los Angeles, Cal.

STERN'S NEW OFFERINGS

Jos. W. Stern & Co. report favorably on "Shoot the Rabbit," the new song by Jim Burris and Chris Smith, who wrote the famous "Ballin' the Jack." Sterns purchased the song as soon as they heard it, for it seems destined to far exceed the popularity record established by "Ballin' the Jack." "Pray for the Lights to Go Out" is established as the coon-shout hit.

FEIST RELINQUISHES RIGHTS

Through the kindness of Leo Feist, Fischer & McCarty will have the publishing rights to "Night Time in Italy." Feist had already made orchestrations and lead sheets of the number, but relinquished all rights to it as evidence of good faith toward the new firm of publishers.

BROCKMAN IS JOYFUL

Joe Brockman says he is "overjoyed" with the way headlines are using his numbers. Among those using "Why I Love You, I Don't Know" are Bob Albright, Jack Wilson Trio and Frank Morrell. "Ephram's Jazzo Band" and "The Ghost of the Ukelele" are being featured in the Winter Garden show.

FEIST HAS FLAG SONG

Leo Feist, Inc., has just accepted a song entitled "If I Had a Son for Each Star in Old Glory, Uncle Sam, I'd Give Them All to You." Brice and King introduced it at the Riverside last week, and it has all the earmarks of a sure-fire hit.

NOW WITH PIANTADOSI

Toby Fitzpatrick, who has been connected with a number of the music publishers is now with Al. Piantadosi.

Sharps and Flats

By TEDDY MORSE

Among the visitors last week to the Leo Feist offices were Jos. Goodwin, Jack Mahoney, Ed. Madden, Alfred Bryan, Eddie Cox, Bill McKenna, Jack Wells, Dave Berg, Archie Gottler and a few others. It might be mentioned, but surely in no way connected, that Joe McCarthy, Fred Fischer and Grant Clarke have left their writing desks at the Feist Company.

Dig deep among your manuscripts
About the battle's roar,
And oil your trusty rifle,
Uncle Sammy's going to war.

Fred Vanderpool has a nicely engraved card to show he's one of the mainstays of the Witmark Co. He sings and plays delightfully and has written a splendid song with Louis Weslyn called "The Way to Your Heart."

"J. T. W." wants to know if the Sol Bloom who paid over \$500,000 for the corner of Broadway and 47th Street, is the same Sol Bloom that used to publish music. 'Tis he, the same sauve Solly. Many publishers would like to know his recipe. Sol had one thing in his publishing day that may have helped some, and that was a N. Y. office and a Chicago bank account.

Monroe Silver tells this one:

"My brother can rub his hair and get electricity out of it."
"That's nothing. My old man has gas on his stomach."

"I am always sure of a seat in a crowded subway car these days" says "F. P. A." "I bring out my harmonica and play the 'Star Spangled Banner.'"

Gene Green, the boy who made "Epha-sopha-loffa" so well known, is in town, doing his hit act.

Casino Hamilton's idea of a cabaret:

Noise
And the reek of tired food;
The scent of tainted cigarettes;
The glare of bilious lights;
A thousand tables wedged so close together
That elbows touch strange elbows,
While the shrill intricacies and witless badinage
Of a heterogeneous mob
Fight with the jar and syncopated jangle
Of violins and punished piano,
And that strange scavenger collection
Of tins and boxes, whistles, hooters, bells,
Which, pitiless in their incessant urge,
Goad a dull-faced, sheep-like, joyless crowd
To waggle, wiggle and twist,
Bumping and colliding on that small slippery square
That draws a thin dividing line
Between the mongering of false joy
And sanity.

VAUDEVILLE

HARLEM OPERA HOUSE

(Last Half)

The show at this house the last half of last week was the best offerings Harry Swift has ever given the patrons since his incumbency as manager. It was practically a two-a-day show. Several of the acts shown on the bill appear at the large houses this week.

The opening turn was the Three Dixie Girls, a new act in the east. These three delineators of harmony are a welcome acquisition to the ranks of female trios. They possess exceptionally good voices, have a pleasant blend of tone and offer a repertoire of selected songs that is not presented by the average act. The turn is worthy of a good spot on any of the neighborhood theatre bills.

Holden & Harren, appeared in a comedy skit, "The Actress and The Boob." The dialogue is witty, new and of a type that makes the turn a pleasing offering.

"Happy Jack" Gardner & Co. presented Jack's version of a scene at the hospital base on the Western war front. It is reviewed under New Acts.

McAuliffe & Pearson, two nattily attired youths, offer a novel eccentric dancing act. If the taller of the two boys would eliminate the attempts of comedy in the opening dance—that is, in the way of his bearing and carriage—it would add much to the attractiveness of the turn, as both boys are hard workers and clever.

The Pollard Comic Opera Co. present a musical offering, "Married by Wireless."

The production is a beautiful scenic offering and probably the most elaborate of its kind. If the amount of pains and care expended on the illumination were spent on the general arrangements of the vocal part of the turn it would be an offering of big calibre. The turn appears to be too expensive for the neighborhood houses and hardly good enough for the two-a-day theatres. Individual members of the cast possess ability.

King & Harvey appeared in a novelty pianologue and variety of songs. Both men possess exceptionally good voices and the numbers used are very pleasing.

The closing turn on the bill was Ruth Arnold & Co. This is an act that is appearing at the Palace this week. The turn will be an exceptional offering for the two-a-day houses, as it is pretentious and elaborate. Miss Thomas and her company of twenty singers and dancers have a turn that should easily play two weeks at the Broadway house.

SINGER STARTS IN

Harry Singer, who was brought from Chicago to serve as assistant to Martin Beck, of the Orpheum Circuit, took up his new duties last week.

HUSSEY CANCELS AUSTRALIA

STOCKTON, Cal., Feb. 8.—George W. Hussey, the ventriloquist, has cancelled his Australian time until 1918.

MAZIE KING HAS NEW PARTNER

Mazie King has a new partner. The routine is the same as when Ted Doner was with her.

SHOW REVIEWS

(Continued from page 8)

AUDUBON

(Last Half)

This bill sped up as it went along. Each act seemed to get over a little better than the preceding one, culminating with Jim Austin's applause-getting pianologue and Victor Morley's musical comedietta. This act was both tuneful and timely. It elicited applause from practically every member of the audience at its conclusion.

The program started with a Hearst-Pathé News film. Pictures of the United States fleet, Abraham Lincoln and Woodrow Wilson received applause that demonstrated there are not many hyphenated Americans in the region of Washington Heights.

After a special overture by the orchestra, the three Melvin Brothers opened the show. Their handsprings and body-balancing feats were well done. This trio should realize, however, that their feats are no better and no worse than the standard acrobatic act, so if they wish to make their work stand out they must put a little more snap and pep into their act in some manner.

They were followed by the Three Rozelles, who proved to be fairly good musicians. The girl who plays the harp stood out above the two men in the act. The eccentric of the three caused much amusement with his queer musical instruments. There is too much "oneness" about the act, however, to grant it any more than an early spot on small time.

Frank Whittier & Co. present a playlet which falls below Audubon standard. The idea of a drunken father and a gambling mother is a poor theme for comedy. True, there are laughs, but the situations are drawn out and the plot too obvious. The acting passed muster.

Jim Austin is one of those boys with so much personality that, if he were a book salesman, he could persuade a Quaker mother to buy "Three Weeks." Upon entering, he tells the audience that he is "the only one of 5280 monologists who does not recite 'Gunga Din.'"

He is a very good piano player. His songs, though very foolish, are entertaining. He knows how to tell a story, too. On Thursday night he made the first real hit on the program.

The show concluded with Victor Morley & Co. in a Mexican war musical comedy. The sextette of soldiers have exceptionally fine voices which blend harmoniously. Morley, as a swell who has joined the army while on a "drunk," furnishes all the comedy and is genuinely funny without resorting to any slapstick or exaggeration. Their final number, advocating more military preparedness, seemed particularly apt at this time and went over so big that it took an encore at the end of the show.

SALLIE FISHER FOR VAUDE.

Sallie Fisher is preparing to go into vaudeville and began rehearsals last week with a vehicle written by Clara Kummer, "A Choir Rehearsal." Five people, besides Miss Fisher, will appear.

EIGHTY-FIRST ST.

(Last Half)

Roy Harrah, assisted by three women roller skaters, was in the first spot. They have a special floor which, although not very large, seems to afford them plenty of room. The routine consists of a couple of single numbers, two doubles and an opening and closing with all four on the floor. The performers dress neatly and their work throughout is clean-cut and well done.

Two flirtation acts followed. The first was Raymond Paine and Inez Nesbitt. The early part of their routine was somewhat jumpy and should be revised. Once they got the way paved, however, they went smoother and closed to two bows.

The next flirtation act was that offered by Harold Woolf and Helen Stewart and afforded a contrast which showed the value of novelty to turns of this kind. The girl and the man live in rooms which adjoin each other, although in separate buildings. The man sees the woman come in and calls her on the 'phone. An ironing board is placed between their two windows and the man comes across. Later, the girl goes over to his room. A number in their routine is a dance by Miss Stewart, who is very graceful and won applause for her high kicking. They close seated on the ironing board between the two windows.

The Four Marx Brothers, entertained for forty-five minutes and there wasn't a dull moment during this time.

BIJOU

(LAST HALF)

A very good bill played to an S. R. O. house on Thursday afternoon. Laurie Ordway, a new face on Loew time, walked away with the honor of the program. Her act will be reviewed in detail under New Acts.

The show was opened by the two Georges. They are tumbling artists and put a lot of speed into their work.

Rice & Francis presented "His Uncle's Ward." Their act is a standard small time girl-and-man act in one and went over nicely.

After Charlie Chaplin's "Easy Street" came E. J. Moore, assisted by a clever, eccentric messenger boy in a series of well performed tricks. The chatter which he keeps up throughout his act is entertaining and he can score without difficulty at any Loew house.

"The Red Fox Trot," a playlet formerly seen on big time, pleased, although it took it some time to speed up. The acting is passable and the plot interesting.

Immediately after Laurie Ordway's burlesque on the Hawaiian craze came Lees Hawaiian Duo. Her burlesque rather handicapped the effect of their first number. The Duo play the ukulele and "steel" fairly well but the things most commendable about their act are the attractive setting and the Hawaiian picture that they paint.

PROCTOR'S 23rd ST.

(Last Half)

Ena Claren was in number one spot for the last half last week. She has a large epertoire of posing-numbers.

Healy and Chaplow offer a singing, dancing and talking turn, changing from one to the other with this remark: "And for no reason at all they began to dance." This remark is silly, but one can almost believe it after seeing them perform. They need some new gags and songs.

Maud Leon and Co. offer a "third degree" sketch, called "Inside Stuff," which is well done and has a good punch.

Cunningham and Marion could improve their comedy, but their acrobatic work is very clever.

Van and Carrie Avery put over their sketch, "The Night Porter," with the usual laughable results.

Ralph Whitehead is a pleasing entertainer as a single, telling his stories effectively and putting over his songs cleverly.

Soretty and Antoinette, man and woman, easily earn a good place on small time bills. The "drunk" falls around in a restaurant and finally piles one table on another, doing a back flip from as many as four.

The Three Avolos, billed as Europe's greatest zylophonists, got a rousing hand for their numbers. Joe Morris and Charles Allen, in a Jewish character turn, called "During Intermission," took down comedy honors, through the means of six dollars, invested in an opera. They are hard workers and have stuff that will always register.

Mazie King, recently on the big time, pleased immensely with her toe dancing and radiant personality in the closing spot.

HAMILTON

(LAST HALF)

The show opened with the Stiner Trio, a comedy bar and hand balancing turn. There are several novelties in this act which go to make it an attraction far above that of turns of its kind playing the neighborhood theatres.

In the second spot were Fields & Bernie, two song writers. The boys both have pleasing voices and have a faculty of getting their songs over cleverly.

Tom Davis & Co. offered a comedy skit, "The Strike Breaker." The story is that of a wife joining the "Housewives' Union," and refusing to prepare her husband's meals unless he signs a union agreement. This he refuses to do. She goes to the union meeting and he gets a strike breaker, a pretty and attractive girl, to take her place. When the wife returns she finds the strike breaker in charge of the home and immediately begs forgiveness.

Alice Hamilton presented a clever monologue based on the observations of an old-fashioned woman, just coming to the city, who goes to the cabarets and other places of amusement. The turn is a novelty.

Edmunds & Leedham offered their comedy skit, "Going to the Wedding." The woman in the act is a very versatile comedienne and, with the man assuming an "Italian" character, present an entertaining turn. The show closed with "The Dream Girl," which is reviewed under New Acts.

NEW ACTS—Continued from page 9

SEYMOUR BROWN & CO.

Theatre—Bijou, Brooklyn.
Style—Tabloid.
Time—Fifty-four minutes.
Setting—Special.

This musical tabloid is entitled "What's Your Name?"

It deals with several cases of mistaken identity, involving a mix-up of servants and guests at a country hotel. It would take a Philadelphia lawyer to accurately untangle the plot, which, however, is secondary to the music and comedy of the offering.

The lines of the play are weak, and give evidence of being hurriedly written. Many of the gags are not new. For example: The landlady says to a male guest:

"I'll give you a room, but I can't give you a bath."

Another joke as old as the ark is: (She) "You know how a mother feels."

(He) "How can I? I've never been a mother."

There are many more gags of similar age which have no place in an offering which, in so many other respects, is excellent. For, disregarding the lines, this act can easily be ranked the peer of Loew time tabloids.

The music is exceptionally tuneful. Whoever composed it should seriously apply himself to longer musical comedies, for he could make good. Every tune is a winner.

The casting is also good. The eccentric servant girl furnishes the only weak spot in the line-up of principals. A. Seymour Brown puts so much pep into dull lines that one is forced to enjoy the act while he is on the stage. He puts over his songs well, too. The girl who plays opposite Brown has charm and talent, while the valet also acts his role well.

The chorus of six girls work hard and have good voices. Some of them are not as young as they might be, but their work and singing makes up for this defect.

On the whole, the act is a winner.

JOHNNIE JONES & CO

Theatre—Eighty-first Street.
Style—Comedy pantomime and wire walking.
Time—Twelve minutes.
Setting—Opens in one. Closes full stage.

The act opens in one, Johnnie Jones and his Company. A young lady dressed as a chauffeur, appearing in a prop motor car. It stops at a stage door and the inebriated Johnnie rolls out and, after knocking at the stage door and tipping the company, now dressed as a card boy, is allowed to enter.

Good bits of comedy pantomime are indulged in, but the real business of the act is wire walking, and when Johnnie gets down to that he is a wonder. He does front and back somersaults as easily as the ordinary citizen would balance on a teeter totter and with or without a balance pole or stick of any kind.

This is a very good wire act, offered in a novel form, with Johnnie Jones a real jolly fellow in the bargain.

HOUSH AND LAVELLE

Theatre—Proctor's Fifty-eighth Street.
Style—Singing, talking.
Time—Ten minutes.
Setting—One. Special.

A man and a woman compose this team.

The man appears first, looking for his wife with whom he has quarreled. After he goes off stage the woman comes on and does a Scotch "drunk." The house curtain then rises and a street scene is depicted, in which the woman continues to do a drunk, and her husband gets angry and sends her for some poison. He swallows the stuff she brings back and lies down on a bench. She then phones the police, and later bemoans the loss of her spouse.

To say the least, this turn is silly. One would have to tickle himself to laugh at some of the gags and the business is poorly done. The woman appears to be about as much bored at the man's singing as the audience is, which is considerable. She does not take things seriously. The man speaks his lines as if he were making announcements for a circus.

This pair need an entirely new routine.

LILLIAN SISTERS

Theatre—Twenty-third Street.
Style—Musical.
Time—Twelve minutes.
Setting—House.

The Lillian Sisters are three young and attractive girls, presenting an act of music and dance. They are accomplished musicians, and their trio work, piano, violin and cello, is particularly well done.

Each girl is given a feature number all of which go over very well. The girl at the piano is an exceptionally good player and her execution of a dancing specialty instead of a piano specialty is the one weak point of the act. The girl comes as near to "making the piano talk" as anyone of her style on the vaudeville stage and should therefore make more capital out of her accomplishment.

The girl with the violin puts over a rag number very effectively and the third sister adds a Hawaiian atmosphere to the act with a pleasing ukelele number.

This trio should find it easy to secure bookings and would make good in an early spot on big time.

GROVES AND RICHARDS

Theatre—Proctor's Twenty-third Street.
Style—Singing, talking.
Time—Twelve minutes.
Setting—One.

With the man at the piano, the woman in this act opens with a medley of old and new numbers which she puts over in a pleasing manner. In one of these considerable patter is interspersed, the gags being sufficiently funny to get laughs.

She makes one change of dress, while the man offers a solo number at the piano.

This turn pleases the Proctorites. Part of the routine is the same as it was before the team went abroad a couple of years ago.

MRS. RALPH HERZ & CO.

Theatre—Hamilton.
Style—Novelty dancing
Time—Fifteen minutes.
Setting—Drawing room.

Mrs. Herz, assisted by two men, one a dancing partner, the other at the piano, offers a novelty dancing turn, entitled, "The Dream Girl," which was evidently constructed for the two-a-day circuits.

A story is used for the introduction of the dancing numbers. It is based upon the life of a former rounder who has entertained many types of girls at his home. He seemed to have been enamored with them all.

Finally, however, becoming married, he decides to settle down. He arrives home from the opera one evening, and, while his wife is changing her gown, falls asleep and dreams of his past loves. His butler, at the piano, plays the favorite strains of his former sweethearts, which allows for the introduction of the dancing specialties. After these, the wife appears on the scene, awakens him and he declares that she is his only "Dream Girl."

The story is very talky and vague. It should be reconstructed to make it more plausible, as, in its present form, the merits of the dancing specialties cannot overbalance this deficiency.

The first dancing number is the modern tango, with Mrs. Herz attired as a Spanish girl. The second is "The Dixie Girl," and the last "The Skating Girl." The last number is by far the best of the turn, being a decided novelty, and is executed in a very clever manner by the dancers. If the talk of the act is improved it will probably find its way to the two-a-day houses. However, in its present shape it will hardly do.

JACK GARDNER AND CO.

Theatre—Proctor's Twenty-third Street.
Style—War sketch.
Time—Twenty minutes.
Setting—Full stage.

"Happy Jack" Gardner with a woman and two men assistants, presents a new sketch, "In the War Zone," which will make a good as a laugh getter on the small time.

The scene is at Red Cross headquarters, somewhere in France. Gardner, who works in blackface, has been stranded with a show in Paris and joins the army. With another companion, an Irishman, he suddenly dashes in from the front, for repairs.

While he is explaining things to a nurse, shot and shells are flying wildly and a few of them pepper him and his companion. A sizzling bomb finally lands near him and he picks it up and walks off the stage. A moment later it explodes and he is seen being hurled through the air.

Gardner has an old battered horn with which he plays the national airs of several countries. He also sings a solo.

There is a lot of war talk in the act and when the action starts to drag someone off stage fires a gun, the two wounded heroes being the recipients of the missiles. Many funny bits are in the routine of this turn.

AUTO HIT, SHOW GIRLS HURT

Herbert Barber, a non-professional was killed and two chorus girls were injured last Wednesday when the automobile in which they were riding collided with another automobile, in which was Mrs. Bessie Story, known on the operatic stage as Bessie Abbott. The show girls injured were Madeline Smith, of the Hotel Palace, and Tiny Harman, of 604 Seventh avenue, Astoria. The accident occurred in Riverside Drive at 111th Street. The three victims were rushed to the St. Luke's Hospital, where Barber died a few minutes later.

COMMUNITY THEATRE INDORSED

The Brooklyn Civic Club has indorsed the movement to establish a community theatre in that city. It is planned to form a permanent organization of professional players and produce only new plays. A comedy will be produced Feb. 26. Henry B. Stillman is director of the company, which includes Helen Holmes, Wright Kramer, Margaret Sedden, Frank Conway, Ward Thornton and Frank J. Gregory.

"WEE WEE" BAKER MARRIED

GREENWICH, Conn., Feb. 10.—"Wee Wee Baker and Clifford Vernon were married recently by Justice of the Peace William Crunge. Mrs. Baker and Mrs. Nina Wakehem, a sister of the bride, had gone to Florida and Miss Baker took advantage of their absence to wed Vernon, a clarinet player in a theatre orchestra at Stamford.

FRANCES GOODRICH GETS CHANCE

Frances Goodrich, general understudy of the "Come Out of the Kitchen" company, is now acting with Ruth Chatterton the role of Cora Falkner. The role has been played by Alice Lindahl, who has been transferred to the cast of "The Great Divide."

"ARSENE LUPIN" FOR CHARITY

A performance of "Arsene Lupin" was given at the Garrick Theatre yesterday afternoon for the benefit of the Benevolent Society of the French Church of St. Vincent de Paul. In the cast were Edgar Beeman, Claude Benedict and Yvonne Garrick.

CORRIGAN'S YACHT FOR U. S.

Emmett Corrigan has placed at the disposal of the Government his schooner-rigged yacht, The Breeze, now anchored at Bucksport, Me. His action followed the U-boat proclamation.

MORTON LEFT \$100,000

Hugh Morton, the author, whose real name was C. M. S. McLellan, left an estate in England and America estimated at \$100,000. Among his works were several musical plays.

DISROBING ACT IS RESENTED

PITTSBURG, Feb. 8.—Residents of this city resented a disrobing act of the crook-girl in "The Innocent Sinner," produced here, and the company had to tone it down.

MATINEES FOR MOLIERE COMEDY

On the afternoon of Feb. 15, 20, 23 and 27 "The Imaginary Invalid," Moliere's comedy, will be given at the Harris by Mr. and Mrs. Coburn.

MICHIGAN STUDENTS GIVE PLAY

MILAN, Mich., Feb. 8.—The Milan High School students played "The Lion and the Mouse" at the Arnot Opera House last week to a capacity house. The play met with success. The cast included: Helen Marble, Murray Wanty, Ruth Pullen, Lema Swick, Helen Bliss, Charles Saffell, Clarence Applegate, Rolland Drake, Florence Delaforce, Raymond Warner, Waldo Blackmer, Medford Richards, Naomi McCabery, Stanley Wardle, Laura Hallock, Mary Renton, Laura Berdine and Milton Lawson. The advertising manager was Rupert Joslyn; stage manager, Earnest King; property manager, Walter Draper.

FIREMEN RESCUE CHORUS GIRLS

HARTFORD, Conn., Feb. 12.—By quick use of aerial ladders firemen came to the rescue of several chorus girls from "The World of Frolics" company last week in a fire which threatened to destroy a rooming house in the Grand Theatre building. The flames were finally quenched and the girls went back to bed.

DALY ESTATE MUST PAY

Surrogate Cohalan has handed down an order that the estate of Augustin Daly, the theatrical manager, must pay \$4,525 to the estate of Justice Joseph F. Daly, his brother, who died last August. Justice Daly was one of the executors of the will of Augustin Daly.

NEW ORLEANS HOUSE CLOSED

NEW ORLEANS, Feb. 11.—The Lafayette, after many hard and unsuccessful tryouts since Sept. 24 has closed, and Manager Chas. H. Wells will shortly leave for the East.

EDEL IMPROVING STRAND

Managing Director Harold Edel, of the Strand, has installed several new innovations and time saving devices, which enable him to sit at his desk and know exactly what is going on upon the stage, the screen, in the auditorium and the different executive departments of the house. By consulting a speedometer which is placed on the wall next to his desk, he learns whether the film that is being projected, is run at the proper speed, and if he has any instructions to convey to the operators in the booth he does so from his desk.

With the aid of a little mahogany box placed on the top of his desk, Mr. Edel can hear the orchestra and the different soloists and also determine how any particular number pleases the audience by listening for the applause. He can also converse with the different members of his executive staff without the use of the telephone, through the use of this instrument.

TO RUSH ST. JOHN THEATRE

ST. JOHN, N. B., Feb. 10.—C. A. Whittemore, of Bladkall, Clapp and Whittemore, Boston, was in town a few days ago in connection with the plans of the new theatre which F. G. Spencer of this city is promoting. Mr. Whittemore, whose firm was the architect of the Olympia and other Boston theatres, announces that the plans will soon be completed and work commenced on the building shortly.

NEW SKETCH AT GROVE

"Telepathy," a new sketch which burlesques the familiar thaumaturgic acts of vaudeville, has been added to the program in Coconut Grove.

SARDOU HEIRS SUE FOX

An action in the Supreme Court for \$100,000 damages has been instituted by Nathan Burkan on behalf of Pierre, Jean and Andre Sardou and Genevieve Sardou deFlers, heirs of the late Victorian Sardou, against the Fox Film Corporation. The complaint alleges that "The Song of Hate," a film produced by the defendants, is an infringement based on Sardou's opera, "La Tosca."

"TWILIGHT SLEEP" FILM SEEN

DECATUR, Ill., Feb. 11.—Mrs. Coral M. White of Chicago, representing the Modern Motherhood League of Illinois, was in Decatur, arranging for the appearance of a film, "Twilight Sleep," at the Lincoln Square Theatre, Feb. 5-7. The picture will be shown for women only and Mrs. White will lecture at that time.

RUSH NAMES NEW HOUSE

The Stuyvesant will be the name for the new theatre to be erected by Messrs. Rush & Andrews at Forty-eighth Street. All contracts for the theatre have been let and work will start April 1.

LEAVES TRIANGLE FOR UNI.

Bessie Barriscale, who has been starring in Triangle productions, will shortly leave the employ of that concern to join the Universal forces at Universal City, Cal. A special company is to be organized for Miss Barriscale.

WIGGINS PLAY AT DUQUESNE

PITTSBURGH, Pa., Feb. 10.—"Mother Carey's Chickens" has begun an indefinite engagement at the Duquesne Theatre.

KANE & WAGNER SIGNED

Kane and Wagner, the "Harmony Dippists," have been made an extra added attraction to the company of Morton's Kentucky Belles. The roster of the company includes: Charles Morton, manager and straights; Little Johnny Keenan, comedian; Tom Kane, second comedian; Billy Wagner, straights and characters; Rossie Morton, soubrette; Trixie Mullaly, characters; Chorus: Jack Greene, Margaret Wood, Elizabeth Wade, Corrine Poe and Irene Mack; Mrs. Mary McClelland, wardrobe mistress; "Baby" Mary Faye Morton, "mascot."

WORM GIVES SWEDISH DINNER

A Swedish dinner, beginning with the national dish, smorgasbord, was given by A. Toxen Worm at the Scandia Restaurant last week. Those present were the Princess Braganca d'Avellar (Ruth Maycliffe), Muriel Starr, Jet Hahlo, Yvonne Garrick, Julia Bruns, J. J. Shubert, Wilson Mizner, Karl Kitchen and Walter Waenger. A troupe of Swedish dancers performed folk-dances and Swedish singers sang ballads and "guntar."

HARRY LEES DEAD

Harry Lees, a stage hand at the Punch & Judy Theatre and an active member of the International Association of Theatrical Stage Employees, died recently of acute pneumonia at the age of forty years. Lees took a leading role in the performance of "Treasure Island" given by the stage hands of the Punch & Judy Theatre.

MISS RANDOLPH JOINS DOLLYS

Louise Randolph has joined the Dolly Sisters in "His Bridal Night."

A TIP WORTH WHILE!

Now Is The Time To Sing That Greatest Of All Non-Hyphenated American Songs,

"DON'T BITE THE HAND THAT'S FEEDING YOU"

If You Do Not Already Know the Song, and You Cannot Get to Any of Our Offices, Go to the Nearest Music Store and Buy a Copy. It Will Pay You, Because You Will Prove to Your Audience That You Are a Live Wire, Public Spirited and a 22-Karat Loyal American!!!

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JEAN ADAIR

IN
"Maggie Taylor—Waitress"

Direction Lewis & Gordon

BEN BERNARD

PRODUCER AND STAGE DIRECTOR

STAGES AND DIRECTS PRODUCTIONS,
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CABARET MANAGERS wishing to increase their business,
communicate with me at once, regarding
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VAUDEVILLE FEATURE ACTS

KATHARINE DANA'S

UNITED TIME

"FISHER FOLKS"

MARIE STODDARD

The "Bud Fisher" of Song

Direction

Max Hayes

TRULY MARTA SHATTUCK & GOLDEN

Direction ARTHUR KLEIN

JAS. GRACE AND EDDIE CONLIN — PARKS

"Three Little Pals"

Direction THOS. FITZPATRICK



FLYING MISSILE EXPERTS
AND BOOMERANG THROWERS

Direction HARRY WEBER

Booked Solid
U. B. O.—BIG TIME

EDDIE ROSA DE NOYER & DANIE

In Their Latest "OPPOSITION" Written by
Laugh Provoker Eddie De Noyer

A Combination of Clean Comedy and Lifting Tunes by Eddie De Noyer
SPECIAL SCENERY Direction GENE HUGHES and JO PAIGE SMITH

JACK DALY & BERLEW HAZEL

Whizzing Whirlwind Wizards

U. B. O. Time

Direction, WENONAH M. TENNEY

MARY FORREST

Head Saleslady and Stage Manager with Edna Goodrich in
"THE MANNIKIN"

KLEIN BROS.

THE
"NOUTRAL ADMIRALS"

P. S.—We Don't Stop Shows. We Keep Them Going.

RATH BROTHERS

Direction of ALF T. WILTON

SUPREME NEW OPERATIC OFFERING

MME. DOREE'S CELEBRITIES

Direction STOKER & BIERBAUER

BUSHWICK THEATRE

THIS WEEK

MAZIE KING

In Her Own Dance Creations

Direction MAX HART

MRS. THOS. WHIFFEN & CO.

AND PEGGY DALE WHIFFEN

PLAYING U. B. O. TIME

In "The Golden Night"

KELLER ANNA MACK & EARL

Direction
MAX HART

VODEVILLING

Private Sec.
NORMAN MANWARING



VICTOR ADELE FOSTER & FERGUSON

BEAU BRUMMEL and the DEBUTANTE

Direction G. F. BROWN-WM. HENNESSEY

THE CLEANEST ACT ON THE BILL

JOE TOWLE

LEO FITZGERALD, Vaudeville Broker

FLO (Greetings) OLLIE SHERLOCK SISTERS

DIRECTION OF GEO. CHOOSE—UNITED TIME.

ARTHUR HAVEL & CO.—PLAYMATES

By WILL M. CRESSY

DIRECTION JAMES E. PLUNKETT

CONEY WANTS A BOARDWALK

The residents of Coney Island, N. Y., want a monster boardwalk along the beach and have asked the Borough of Brooklyn to grant them an appropriation of \$850,000 to build it. Borough President Pounds and his advisory committee, before whom the request was made, thought well of the project and will recommend it to the Board of Estimate for ratification. The plans for the construction, which have been drawn up tentatively, call for a boardwalk sixty feet wide, extending from Dreamland Park to Seagate.

SHAFFER'S CO. NOW IN FLORIDA

DE LAND, Fla., Feb. 11.—Al Shaffer's "Boys and Girls" Company is playing here this week, after having closed an engagement in the Bahama Islands at Nassau. Shaffer is going to add several features to his show. The billing on the attraction now reads—"Al Shaffer's Big Vaudeville and Variety Show." Dot Moore, the soubrette, is making a big hit with her songs. The company is having a good season.

HARMOUNT'S U. T. C. ON TRUCKS

Harmount's Uncle Tom's Cabin Co. has purchased from the Detroit Truck Co. twelve Tonford attachments for transporting the show and making parade floats. The Harmount Co. sold forty head of stock and purchased the trucks, and figure they can make jumps from twenty-five to fifty miles each day.

AUTHOR! AUTHOR!

The story of Herbert Van Loan's motion picture serial, "Liberty," will be published in book form by the Street-Smith Publishing Co. This concern is establishing a Picture Play Library publishing all of the stories of the popular motion pictures.

PAYNE JOINING WOOLFORK

TERRE HAUTE, Ind., Feb. 8.—Dayton Payne, musical director at the Grand, and his wife left here a few days ago for Chicago, where they will join one of Boyle Woolfork's musical productions.

FILM COMMISSION BILL KILLED

INDIANAPOLIS, Ind., Feb. 12.—Last week the House of Representatives voted for the indefinite postponement of the Johnson bill, providing for the creation of a motion picture commission for censorship.

R. H. DAVIS LEFT \$56,000

The estate of the late Richard Harding Davis has been valued at \$56,155.66. The property is inherited by the widow, formerly Bessie McCoy, and a daughter, Hope Davis.

BRAUN REPRESENTING LOCAL

TERRE HAUTE, Ind., Feb. 12.—Carl E. Braun will represent Terre Haute Local 49 I. A. T. S. E., at the convention to be held at Cleveland, week of Feb. 26.

ALICE FLEMING STILL ILL

Alice Fleming, who has been ill for several weeks, is still confined to her apartments with a severe case of grip.

"OH, BOY!" POSTPONED AGAIN

The engagement of "Oh, Boy!" has again been postponed, and it is now probable that the piece will be seen at the Princess Theatre Feb. 19.

OUR DRAMA CALLED SLUGGISH

DECATUR, Ill., Feb. 12.—"A variety of mental sluggishness" is the way in which Dr. Harold Newcombe Hildebrand, of the University of Illinois, dubbed the American drama in a recent address before the Decatur Center of the Drama League of America. Hildebrand claims that we are a nation of humorists and that "levity is the keynote of modern American audiences. We praise a man who can tell a story even though he has not an idea in his head," said Hildebrand.

INSIST ACTRESS WAS SHOT

RUTLAND, Vt., Feb. 12.—Despite messages to the contrary from the Los Angeles police, relatives of Nora Benson, the movie actress, supposed to have died in Los Angeles, insisted today that the young woman was a victim of murder. Unless word is received by State's Attorney C. V. Poulin from the Los Angeles police chief, he will order the body disinterred and an autopsy performed.

DICKSON'S PLAY HAS PREMIERE

HARTFORD, Conn., Feb. 7.—"A Nigger in the Woodpile" opened here last night, but the performance was marred by the illness of Willis P. Sweatnam and his part of Zack was taken by Fred Strong. The second play was Lord Dunsany's one-act drama, "A Night at an Inn."

"SEREMONDA" TO BOSTON

Following Saturday night's performance, Julia Arthur took her company in a special train to Boston, where the production will begin a run. More than fifty performances of "Seremonda" were given at the Criterion.

"KITE" IS HOPKINS' NEW PLAY

The title selected of the new play accepted by Charles Hopkins for presentation at the Punch and Judy Theatre from the pen of Meade Minnigerode is "The Kite."

MAY REVIVE "MERRY WIDOW"

Henry W. Savage is contemplating an all-star revival of "The Merry Widow."



FLO BELMONT
of Lewis, Belmont & Lewis

Dad's Theatrical Hotel
PHILADELPHIA

Fluhrer & Fluhrer
"Always working, thank you!"

NEW PLAY FOR DE HAVEN

"Seven Little Widows" is the title of a new musical play which G. M. Anderson is about to place in rehearsal with Carter De Haven as the featured member of a very large cast. The book and lyrics are from the pens of Mrs. Rida Johnson Young and William Cary Duncan; the music by William Schroeder.

"BROKEN HEARTS" BY STUDENTS

"Broken Hearts," a fairy play in three acts, by W. S. Gilbert, will be given by the American Academy of Dramatic Arts in its fourth matinee of the season, Friday afternoon, in the Lyceum Theatre. "The Maker of Dreams," a fantasy in one act, by Oliphant Down, will precede the longer play.

"On the Golf Links"

RAYMOND WILBERT

The Boy Who Put the Oh's in Hoops

COLONIAL THEATRE THIS WEEK

STARS OF BURLESQUE

MURRY LEONARD

Making Comical from Hebrew People
WITH
Blutch Cooper's Roseland Girls

BOOKED SOLID UNTIL 1920

Al Harris AND Grace Lyman

A VERITABLE PAIR
Personal Direction Hurtig & Seamon
Now Playing Loew Time

BILLY CARLTON

German Comedian
HELLO GIRLS

HARRY MANDEL and PATRICIA BAKER

Straight Prima Donna
Million Dollar Dolls
Direction AL SINGER

HENRY P. DIXON
Producer**BIG REVIEW**

Columbia Theatre Building, New York

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FAY

Alvarez and Martell

SCORING WITH

HARRY HASTINGS BIG SHOW

JOSEPHINE SAUNDERS

Leading Woman

VICTORIA BURLESQUE STOCK
PITTSBURG

CORTELLI

Playing Characters

WITH
SAM HOWE'S BIG SHOW

THE COON-SHOUT CLASSIC — A FURORE FROM THE WEST

PRAY FOR THE LIGHTS

TO GO OUT

See the COMEDY PUNCH in the Lyrics

Hear the COMEDY PUNCH in the Melody

BY TUNNAH AND SKIDMORE

CHORUS
She hollered Brother, if you want to spread joy,
Just pray for the lights to go out.
She called on Deacon for to kneel and pray,
You ought to heard that sister shout;
Throw'd up both hands and got way back;
Took two steps for'w'd and ball'd the Jack.
She hollered Brother, if you want to spread joy,
Just pray for the lights to go out.

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CASEY SUES ERLANGER

Pat Casey has started suit in the Supreme Court against Abraham L. Erlanger for \$250,000, alleging that he had a contract with Erlanger under which he was to perform services in return for a percentage in the net profits of plays produced by Erlanger from 1908 to 1915. He names the profits of three of these plays as \$200,000, \$150,000 and \$500,000.

PARK SQUARE MAY CHANGE

BOSTON, Feb. 12.—Because of lack of business, it is said, the Park Square Theatre may go to Oliver Morosco at the close of the season. It is now in the hands of the Selwyns. There is a possibility, it is said, that "Fair and Warmer" may put the house right.

DECATUR HOUSE GETS CARRIER

PEORIA, Ill., Feb. 14.—James Carrier, assistant manager of the Apollo Theatre here, has resigned to accept a similar position at the new Avon Theatre, Decatur, this State.

EMILY STEVENS FOR "FUGITIVE"

Emily Stevens will play the leading role in "The Fugitive" when that play is put on.

TO RE-OPEN BURN'T THEATRE

LOGANSPOUT, Ind., Feb. 12.—The Colonial Theatre, which was recently partly destroyed by fire, is rebuilding rapidly and will be ready to open within six weeks.

Extra Chorus Lines

Billy Sunday he's all right
But I prefer my Saturday night—
Oh, Listen Elders, if you want to, etc.

One young gal of sixty-three
Said all the young boys follow me.
She hollered, Brothers, if you, etc.

One old sister by the name of Ewing—
I'm ashamed to tell you what she was doing.
She hollered, Brethren, etc.

Just one more word before I turn off the lights.
I state that I believe in Woman's Rights.
He hollered, Brethren, etc.

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BETTY FIELDS

Booked Solid

Direction LOU EDLEMAN

IRVING BLACKMAN

MURRAY WESTON

GEORGIA COMEDY FOUR

DIRECTION JACK FLYNN

Booked Solid U. B. O. Time

HARRY SINGER

LEW PRICE

THE THREE ROZELLAS

A Unique Original Musical Oddity

IN VAUDEVILLE

Direction ARTHUR HORWITZ

ANDERSON & EVANS

PRESENTING THEIR NEW ACT

"THE WANDERER"

PILOT—I. KAUFFMAN

JOHNNIE

WILLIE

WILLIE

BELL, ADAMS and READ

ALWAYS WORKING

Now with PEDRO THE ITALIAN

Feb. 12-17—Majestic, Jersey City. Feb. 19-24—Bronx Opera House.

DIRECTION PETE MACK

ALICE FARRELL

In Vaudeville

SINGING DANCING VIOLINISTE

FLORENCE TIMPONI

IN VAUDEVILLE

Direction MARK LEVY

LILLETTE

In 5 Feet of Sweetness and a Violin

PLAYING VAUDEVILLE

BOB RUSSAK

Presents

THREE SYNCOPATORS

SMITH

LANG

NOMOLI

Direction ARTHUR J. HOROWITZ

AGENTS, LOOK US OVER

ALLEN and MORTON

Fool, Fiddle and Voice In Fun and Folly

A New Comedy Act From the West

JOHNNY SINGER

AND

DANCING DOLLS

IN VAUDEVILLE

AARON KESSLER, REPRESENTATIVE

JOAN STORM and JOHN MARSTON

Present the Ultra-Novelty Comedy

"His Alibi"

PLAYING LOEW TIME

BOOKED SOLID

JIM

C.

COVENEY & WOODROW

The Precedents of Vaudeville

JACK WALTERS & CLIFF SISTERS

WORKING

THOS. B.

ARTHUR G.

HANDERS & MILLIS

IN VAUDEVILLE

EDDIE

BOB

LORRAYE AND GEORGE

MONKEY SHINES—IN VAUDEVILLE

Direction of MAX LANDAU

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In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned. Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

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Anderson, Clyde Bryan, Frank Brooks & Bowen Barnes & Brown Billings, J. J. Baum, Wm. Bedell, Clarence Brandon, Edwin Baxter & Virginia Bailley, Ed. Bryant, Will E. Church, L. H. Clifton, Jos. D. Clinton, Donald Earroll, F. Carr, Harold E. Channing, Chas. Carhart, R. H.	Cunningham, Billy Dunham, Jack De Vole Dare Devil Donahue, Geo. Deltorelli, Joe Earl, Chas. T. Edmonds, David Field, Norman R. Farnum, Ted Feldman, Harry Fleiter, Chas. C. Fountain Stock Co. Francis, Jas. Fields, Nathan Frawley, J. J.	Flanagan & Ed- wards Flaherty, Leo M. Francis, Harry Ford, A. A. Green, John Gano, Chas. E. Grimes, F. Huntley, J. H. Hawkins, Jack M. Harford, Jack Hanley, Mack Huston, J. Sam Howell, W. A. Hayes, Geo. F. Kolb, J. W. Kingsley, Roy Lund, Danny	Kelly, Claud & Madeline Leahy, Chas. Lee, Jack Le Talaw Lawrence, Robert Lee, Joe Link, H. F. Lambert, Frank H. Lynn, Jack Maxwell, Harvey J. Mason, Wm. A. Milton, Geo. W. Morgan, Jack McGovern, Wm. Millington, Sam	Martine, A. J. Maher, Phil Montgomery, Wm. S. Newhart, Chas. Paul, O. M. Pfarr, Wm. F. Pullen, C. H. Picchiani Troupe Powers, Harold A. Rice, Ed. E. Roy, Walter S. Randall, W. W. Rapier, Gus Reynolds, Har- rington Sohn, Geo. St. Pierre, Louis	Steadman, E. Carl Smith & Pullman Stone, Harry A. Shobem, Eddie J. Toy, Ben Thompson, E. F. Tessier, Wm. Vise, Dave Wilson, Knox Wilson, Bob Walker, Al Whitlock, Lester Waldron, J. L. Wilhelm, F. E. Yeager, Ed. C.
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LADIES

Bennett, Victoria Brehm, Kathryn Chisholm, Mrs. C. Cheslik, Chervin Clark, Mabel Clifton, Mrs. J. D. Dale, Peggy Darling, Harriett & Dorothy	Delmar, Delight Daniels, Carrie Douglas, Adelaide Dett, Maud Doll, Alma Dagma, Alexan- dria Ellison, Tillie Earle, Julia Farnsworth, Alice Francis, Lole	Gould, Miss M. Glasgow, Mrs. J. Hemingway, Elizabeth M. Huyck, Dode Howard, Mabel Haddfield, Dicie Harrison & Nolin, Misses Jago, Mrs. Alma Jordan, Vivian	Karroll, Karol Keeler, Grace King, Rosie A. Kendell, Mrs. R. M. Kingsberg, Carol W. Leigh, Mabel Lewis, Grace La Maire, Claire	Morgan, Rose Moore, Esther Martell, Fay Nielsen, Carla Peek, Vada Patton, Edna Robeson, Erba Russell, Helen F. Reid, Virginia V. St. Claire, Hazel	Scannell, Anna Shepard, Kath- erine Story, Sylvia Stoner, Jessie Shepard, Babe Winchester, Edith Wallace, Irene West, Marie Waddell, Virginia
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CHANGE IN FOREST CITY

FOREST CITY, Ia., Feb. 12.—The management of the Opera House here has been taken over by Forest Secor, formerly manager of the Park Theatre.

JACK WHITE GOES ON ROAD

BINGHAMTON, N. Y., Feb. 9.—Jack White, for fourteen years at the Stone Opera House and Armory Theatre, this city, has gone out with "The Daughter of the Gods" film.

PLAYERS ENGAGED

Frank Bradley, John Rutherford and James Georgi for "Nina."

Marie Eaton for Doraldina's Montmartre.

Frances Demarest by Messrs. Shubert for "Nina."

Barnett Parker and Sam Edwards for "Nina."

Marion Kerby for "Pals First."

Louis Ancker and Marion Oakley for "The Flame."

Auriol Lee for "Pals First."

Edith Randolph, Edward Nicander, Ernest Rowan, Will Hutchins, Gage Bennett, Clarice Macauley and Margaret Fareleigh for "The Iron Cross."

Ferika Boros, George Gaston, Marie Ascarago, Ford Fenimore, Henri Virey and Albert Prisco by T. H. Hunter, Inc., for "Eleven P. M."

Wilda Bennett and Joseph Lertora by the Shuberts for "Nina."

Lois Ewell by the Messrs. Shubert for one of their forthcoming musical productions.

HOLDS FILM BOARD INVALID

FORT WORTH, Tex., Feb. 11.—The local ordinance regulating moving picture shows and creating a board of censorship was declared invalid today by Judge George E. Hosey of the County Court for Civil Cases. He granted an injunction asked by A. Zuccaro to prohibit the city officials from interfering with the showing of a film seized recently at his theatre.

ALICE GALLIGAN RECOVERING

LOGANSPOUT, Ind., Feb. 12.—Alice Galligan, manager of the Nelson, has been quite sick at her home in this city, but is now on the road to recovery.

TAKE ACTRESSES IN RAID

COFFEYVILLE, Kan., Feb. 8.—Senia Jasper and two other actresses of "The House of Glass" company were technically under arrest for a few moments here recently when local authorities raided the Metropolitan Hotel in search of liquor hidden on the premises. All were released and allowed to go to their rooms, later, however.

WILL JAIL THEATRE ROWDIES

TRENTON, N. J., Feb. 8.—Police Magistrate William Geraghty intends to do his best to stop rowdism in theatres here. Yesterday when Frank Stanwick was arraigned on the charge of creating disorder in the Trent Theatre, he was fined \$20. In imposing the fine Magistrate Geraghty said that in future he will not impose fines but will commit offenders to long terms in the county jail or the workhouse.

ACTOR JAILED FOR SPEEDING

James W. Hutchinson, a vaudeville performer, was sentenced last Thursday by Magistrate Nolan, in the Night Court, to five days' imprisonment on Blackwell's Island for speeding. Hutchinson was arrested early in the evening and admitted in Court he was speeding but said he did so because he was late for his appearance at the Harlem Opera House, where he was playing. When the Magistrate learned it was his second offense he sentenced Hutchinson to jail.

ETHEL VALENTINE ILL

Ethel Valentine was operated on last week for appendicitis and for a while her condition was critical. A sudden attack of the disease followed several days' illness.

ARTS CLUB TO PRESENT PLAYS

"The Gaol Gate," "A Dear Little Wife" and "A Midsummer Dance Dream," to be directed by Mary Shaw and Olive Oliver, will be played for the Theatre Workshop by the Three Arts Club Players, March 2, at the Comedy Theatre.

WARREN & TEMPLETON RESUME

PEORIA, Ill., Feb. 10.—Warren and Templeton resumed their work at the Orpheum Theatre the last half of last week after a short rest following the Pantages tour, due to the illness of Dill Templeton's father at Columbus, O.

BOY FOR ROSE AINSWORTH

ST. JOSEPH, Mo., Feb. 10.—A baby boy was born to Mr. and Mrs. A. Mayo Bradfield here recently. Mrs. Bradfield will be remembered to the dramatic profession as Rose Ainsworth. Mr. Bradfield was formerly of the firm of "Gilson and Bradfield," which dissolved partnership last season.

CRANE TO PLAY IN LOS ANGELES

LOS ANGELES, Calif., Feb. 12.—William H. Crane will play a brief engagement at the Mason Opera House early in April. He has been visiting the coast for some time.

ACTRESS WILLED FORTUNE

Isabelle Winlocke, character actress, has received word that her spinster aunt, Elizabeth Dobson, who died recently, had left her her entire fortune.

DEATHS

HAL H. ANDREWS, known to the profession as a member of one-night stand and stock organizations, died Jan. 24 in Milwaukee, Wis. Mr. Andrews had been ill for two years from an injury when some scenery fell and struck him on the head at the base of the brain, resulting in paralysis. CLINTON WILSON, sixty-two years old, manager of the Empire Theatre, Rahway, died Feb. 5 in the St. James Hospital, Newark, following an operation upon his throat. Wilson was well known in theatrical circles and had been road manager for many Broadway productions.

W. EARL KING, who went to Chicago shortly before the first of the year to open a picture house, died recently in that city. His health had been poor for some time. Mr. King is survived by a wife, Helen R. King of Auburn, N. Y. He had been located in the West for a number of years. MRS. WALTER S. BALDWIN, known professionally as Pearl Melville, and sister of Rose Melville, died at Minneapolis, Minn., Feb. 7. Mrs. Baldwin was a daughter of the late Rev. Jacob Smotk of Terre Haute and began her stage career as one of the three original Melville sisters. She gained recognition as a leading woman in stock. Her last professional engagement was in Duluth, Minn., where she headed a stock company of which her husband was manager and producer. She suffered serious injuries in a railroad accident last November, and was taken to Minneapolis for treatment. Rose Melville lives at Lake George, N. Y., and recently resumed her tour in "Sis Hopkins." A son, Walter S. Baldwin, Jr., is leading man with a stock company now playing in Akron, O.

DANIEL R. RYAN, a former stage favorite and old time ball player, died at Cambridge, Mass., Feb. 7. Mr. Ryan, who was forty-nine years of age, toured the country several years ago, appearing chiefly as Hamlet and D'Artagnan, in "The Three Guardsmen." He was well known through his Shakespearean productions. Ill health compelled him to give up stage work two years ago. As a young man he was a noted ball player and known as "Cyclone" Ryan. He was a member of the old Boston Blues and the Metropolitans of New York.

COLUMBIA THEATRE
B'WAY, 4th STREET N. Y.
BEN WELCH SHOW

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43rd ST., Just W. of B'way. Phone Bryant 230.
Eves. 8.15. Mats. Wed. and Sat. 2.15.
Oliver Morosco Presents the New Musical Farce
CANARY COTTAGE
WITH TRIKIE FRIGANZA.
Charles Ruggles and Herbert Corthell.

GAIETY THEATRE, B'way & 40th St. Eves. at 8.30. Mats. Wed. & Sat. at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN
Present the season's success

TURN TO THE RIGHT
By Messrs. Smith and Hassard.

CORT West 48th St., Phone Bryant 46.
Eves. at 8.30. Mats. Wed. & Sat. 2.30. Oliver Morosco's great laughing success. Season's One Substantial success.

UPSTAIRS & DOWN
BY FREDERIC & FANNY HATTON

COHAN & HARRIS THEATRE
Formerly Candler
Phone Bryant 8344. Eves. 8.30. Mats. Wed. & Sat. 2.30. COHAN & HARRIS present

CAPTAIN KIDD, JR.
A Farical Adventure by Rida Johnson Young.

PALACE MOINTYRE & HEATH,
AMELIA BINGHAM, Jack Norworth, "WORLD DANCERS" with Emile Lee & Tom Dingle, Mrs. Vernon Castle's 5th Episode "PATRIA," Rockwell & Wood, Sports of Alps.

ELTINGE THEATRE W. 42d St. Eves. at 8.30. Mats. Wed. & Sat. 2.30. A. H. WOODS presents

FRANCES STARR
In a refreshingly new comedy
"LITTLE LADY IN BLUE"

KNICKERBOCKER Theatre, B'way & 38th St. Eves. at 8.15. Mats. Wed. & Sat. 2.15.
Klaw & Erlanger. Managers
LAST TWO WEEKS DAVID BELASCO presents

DAVID WARFIELD
In his world-renowned success
THE MUSIC MASTER

ELTINGE THEATRE W. 42d St. Eves. at 8.30. Mats. Wed. & Sat. 2.30. A. H. WOODS presents

CHEATING CHEATERS
By MAX MARCIN.

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15. Mat. every day, 2.15.

"THE BIG SHOW"
STAGED BY R. H. BURNSIDE
ANNETTE (HERSELF) KELLERMANN

In a new WATER SPECTACLE.
NEW ICE | MAMMOTH | 100 NOVELTIES
BALLET | MINSTRELS | 1000 PEOPLE

HUDSON W. 44th St. Eves. 8.15. Mats. Wed. & Sat. 2.30.
KLAW & ERLANGER present

ELSIE FERGUSON
In a new comedy of today
SHIRLEY KAYE
By HULBERT FOOTNER.

GEO. M. COHAN'S THEATRE, B'WAY & 43d St. Eves. 8.30. Mats. Wed. & Sat. 2.30.
KLAW & ERLANGER. Managers
HENRY MILLER presents

RUTH CHATTERTON
and Company, including Bruce McRae, in
"COME OUT OF THE KITCHEN"

LYCEUM West 45th St. Eves. 8.25. Mats. Thurs. & Sat. 2.30.

HENRY MILLER
IN
THE GREAT DIVIDE
By WILLIAM VAUGHN MOODY

EMPIRE B'way, 40 St. Eves. 8.30. Mats. Wed. & Sat. 2.30.
CHARLES FROHMAN PRESENTS

MAUDE A KISS FOR
ADAMS CINDERELLA
J. M. HARRIS'S GREATEST TRIUMPH.

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HENRY W. SAVAGE offers
The New Musical Comedy

HAVE A HEART

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later
Than Saturday

Adams, Maude (Chas. Frohman, Inc., mgrs.)—Empire, New York, indef.
Arthur, Julia—Hollis, Boston, 12, indef.
Anglin, Margaret—Blackstone, Chicago, 11, indef.
Arliss, Geo.—Springfield, Mass., 23-24.
Bates, Blanche (T. H. Hunter, Inc., mgr.)—National, Washington, 12-17.
Boston English Grand Opera Co.—Albia, Ia., 14; Creston, 15; Clarinda, 16; Lawrence, Kas., 19; Topeka, 20; Concordia, 21; Salina, 22; McPherson, 23; Wichita, 24.
"Big Show, The" (Chas. B. Dillingham, mgr.)—Hlp, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Powers, Chicago, indef.
"Blue Paradise, The"—Wilbur, Boston, indef.
"Brat, The" (Oliver Morosco, mgr.)—Plymouth, Boston, 12-17.
"Beautiful Unknown, The" (The Shuberts, mgrs.)—
"Ben Hur" (Klaw & Erlanger, mgrs.)—Forrest, Philadelphia, 12, indef.
"Broadway After Dark" (National Prod. Co., Inc., mgrs.)—McKeesport, Pa., 14; Indiana, 15; Houtzdale, 17; Renovo, 19; Coudersport, 20; Galeton, 21; Wellsboro, 22; Towanda, 23; Sayre, 24.
"Bird of Paradise"—Portland, Ore., 15-16.
Collier, Wm. (H. H. Frazee, mgr.)—Long-acre, New York, indef.
Cowl, Jane (Selwyn & Co., mgrs.)—Republic, New York, indef.
Clarke, Harry Corson and Margaret Dale Owen—Calcutta, India, indef.
"Cheating Cheaters" (A. H. Woods, mgr.)—Eltzinger, New York, indef.
"Come Out of the Kitchen" (Klaw & Erlanger & Henry Miller, mgrs.)—Cohan's, New York, indef.
"Century Girl, The"—Century, New York, indef.
"Capt. Kidd, Jr." (Cohan & Harris, mgrs.)—Cohan & Harris, New York, indef.
"Canary Cottage" (Oliver Morosco, mgr.)—Morosco, New York, indef.
"Common Clay" with John Mason (A. H. Woods, mgr.)—St. Louis, 11-17; Indianapolis, 19-21.
"Cinderella Man, The"—Springfield, Mass., 19-21.
"Cohan Revue, 1916" (Cohan & Harris, mgrs.)—Colonial, Boston, 12-17.
Dunn, Emma (Lee Kugel, mgr.)—Thirti-ninth Street, New York, indef.
Drew, John (John D. Williams, mgr.)—Broad, Philadelphia, 12, indef.
Diaghileff Ballet Russe—Cleveland, O., 16-17.
Eltzinger, Julian (A. H. Woods, mgr.)—Memphis, Tenn., 13-14; Little Rock, Ark., 15; Ft. Smith, 16; Muskogee, Okla., 17; Tulsa, 18; McAlester, 19; Dallas, Tex., 20-21; Waco, 22; Temple, 23; Austin, 24.
Fiske, Mrs. Nixon, Pittsburgh, 12-17.
Faversham, Wm.—New Haven, Conn., 16-17; Plymouth, Boston, 19, indef.
Ferguson, Elsie—Hudson, New York, indef.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Cort, Chicago, 12-March 3.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Garrick, Philadelphia, 12-17.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Park Sq., Boston, indef.
"Flame, The" (Richard Walton Tully, mgr.)—Toronto, Can., 12-17; Detroit, Mich., 19-24.
"Freckles," Western Co. (Broadway Amuse. Co., mgrs.)—Ord, Neb., 14; Ravenna, 16; Mason City, 17; Broken Bow, 19; Silver Creek, 20; Fullerton, 21; Spaulding, 22; Albion, 23; Creston, 24.
"Freckles," Eastern Co. (Broadway Amuse. Co., mgrs.)—Huntington, W. Va., 14; Bellefonte, 15; Boswell, 17; Irwin, 19; Waynesburg, 20; Steubenville, O., 23.
"Frame-Up, The" (Fred Byers, mgr.)—Drumright, Okla., 15; Oilton, 17; Stillwater, 20; Guthrie, 21; Marshall, 22; Crescent, 23.
Gillette, Wm. (Arthur Hopkins, mgr.)—Booth, New York, indef.
"Good Gracious Annabelle"—Montauk, Brooklyn, 19-24.
"Gypsy Love"—Marietta, O., 14; Chillicothe, 15; Piqua, 16; Richmond, Ind., 17.
"Girl Without a Chance," Eastern Co. (Robert Sherman, mgr.)—Middletown, N. Y., 14; Poughkeepsie, 15.
"Girl Without a Chance," Western Co. (Robert Sherman, mgr.)—Wilmington, O., 14; Washington, C. H., 16; Lebanon, 17.
Holmes, Taylor—Albany, N. Y., 15-17.
Held, Anna—Lyric, Phila., indef.
Hodge, Wm.—Princess, Chicago, indef.
Hajos, Mitzi (Henry W. Savage, Inc., mgr.)—Baltimore, 12-17.
"Her Soldier Boy" (The Shuberts, mgr.)—Astor, New York, indef.
"Have a Heart" (Henry W. Savage, Inc., mgr.)—Liberty, New York, indef.
"Hip, Hip, Hooray"—Auditorium, Chicago, indef.
"His Bridal Night," with Dolly Sisters (A. H. Woods, mgr.)—Kansas City, 12-17.
"Here Comes the Bride" (Klaw & Erlanger, mgrs.)—Rochester, N. Y., 12-14.
"Hit-the-Trail Holiday" (Cohan & Harris, mgrs.)—Cleveland, O., 12-17; Minneapolis, Minn., 19-24.
"Human Soul, The" (J. H. Schwenk, mgr.)—Bucyrus, O., 14; Lima, 15; Columbus, 16-17; Ft. Wayne, Ind., 19-21; Logansport, 22-24.
"If" (Blinn-Shesgreen Co., mgrs.)—Fulton, New York, indef.
"Ikey and Abey" (Geo. H. Bubb, mgr.)—

ROUTE LIST

Effingham, Ill., 15; Flora, 16; Mt. Carmel, 17; W. Baden, Ind., 18; Salem, 19; Bedford, 20; Bloomington, 21; Franklin, 22; Greensburg, 23; Liberty, 24.
"Johnny Get Your Gun"—Criterion, New York, indef.
"Just a Woman"—Alvin, Pittsburgh, 12-17.
"Katinka" (Arthur Hammerstein, mgr.)—Chicago, indef.
"Knife, The"—Albany, N. Y., 20-22.
"Lodger, The"—Bandbox, New York, indef.
"Love o' Mike" (Elizabeth Marbury, mgr.)—Shubert, New York.
"Little Peggy O'More" (National Prod. Co., mgrs.)—Great Falls, Mont., 14; Havre, 15; Lewistown, 16; Roundun, 17; Lovell, Wyo., 19; Greybull, 20; Basin, 21; Worland, 22; Thermopolis, 23; Lander, 24.
"Little Cafe, The"—Memphis, Tenn., 16-18.
"Love Mill, The" (Andreas Dippel, mgr.)—Baltimore, 12-17.
Miller, Henry—Lyceum, New York, indef.
Montgomery & Stone—Minneapolis, 11-17.
Maude, Cyril—New Orleans, 12-17.
"Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Miss Springtime" (Klaw & Erlanger, mgr.)—New Amsterdam, New York, indef.
"Miss Springtime," No. 2 Co. (Klaw & Erlanger, mgrs.)—Tremont, Boston, indef.
"Million Dollar Doll," Eastern Co. (Harvey D. Orr, mgr.)—Wooster, O., 14; Steubenville, 15; E. Liverpool, 16; Sharon, Pa., 17; Mercer, 19; Dunkirk, N. Y., 20; Kane, Pa., 21; Punxsutawney, 22; Dubois, 23; Johnsonburg, 24.
"Million Dollar Doll," Central Co. (Walter D. Orr, mgr.)—Temple, Tex., 14; Austin, 15; San Antonio, 16; Victoria, 17.
"Mother Carey's Chickens" (John Cort, mgr.)—Duquesne, Pittsburgh, 12-17.
"Missouri Girl" (Homer Gibbo, mgr.)—Hudson, Mich., 14; Butler, Ind., 15; Wauseon, 16; Adrian, Mich., 17; Hickville, 19; Paulding, 20; Ottawa, 21; Lima, 22; Sycamore, 23; La Rue, 24.
Nazimova—Princess, New York, 12-17.
"Oh, Boy"—Princess, New York, 19, indef.
Post, Guy Bates (Richard Walton Tully, Inc., mgr.)—New Haven, Conn., 12-14.
Patton, W. B. (Frank B. Smith, mgr.)—Wadsworth, O., 14; W. Salem, 15; New Philadelphia, 16; Newark, 17; Beaver Falls, Pa., 20; Vandergrift, 21.
"Pierrot, The Prodigal" (Winthrop Ames and Walter Knight, mgrs.)—New Haven, Conn., 15.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Kansas City, 11-17; St. Paul, 18-24.
"Pollyanna"—Montauk, Brooklyn, 12-17.
"Passing Show, The"—Indianapolis, 19-24.
Starr, Frances (David Belasco, mgr.)—Belaasco, New York, indef.
Stahl, Rose (Chas. Frohman, Inc., mgr.)—Denver, 12-17.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Detroit, 12-17.
Sanderson-Bryan-Cawthorn—Toledo, O., 14; Lansing, Mich., 15; Ann Arbor, 16; Grand Rapids, 17.
"Show of Wonders, The" (The Shuberts, mgrs.)—Winter Garden, New York, indef.
"Seven Chances" (David Belasco, mgr.)—Belaasco, Washington.
"So Long Betty" (Oliver Morosco, mgr.)—Newark, N. J., 12-17.
"Sunny South" (J. C. Rockwell, mgr.)—Windom, Minn., 14; Mankato, 15; St. Peter, 16; Le Sueur, 17; New Ulm, 19; Chatfield, 21; Winona, 22; Arcadia, Wis., 23; Whitehall, 24.
"Stop! Look! Listen!" (Chas. Dillingham, mgr.)—Brazil, Ind., 12-17.
Taylor, Laurette (Klaw & Erlanger & Geo. C. Tyler, mgrs.)—Globe, New York, indef.
"The 13th Chair"—Forty-eighth Street, New York, indef.
"Turn to the Right" (Smith & Golden, mgrs.)—Gaiety, New York, indef.
"Turn to the Right" (Smith & Golden, mgrs.)—Grand, Chicago, indef.
"Treasure Island" (Chas. Hopkins, mgr.)—Shubert, Bklyn., 12-17.
"Tyrolean Queen, The"—Albany, N. Y., 19.
"Thelma" (Lee Orland, mgr.)—Fairbury, Ill., 14; Colfax, 15; Taylorville, 22; Paris, 24.
"Twin Beds" (A. S. Stern & Co., mgr.)—Bakersfield, Cal., 14; Taft, 15; Tulare, 16; Hanford, 17; Coalinga, 18; Porterville, 19; Visalia, 20; Fresno, 21; Modesto, 22.
"Two Oles, The"—Western Co. (Geo. Engesser, mgr.)—Oshkosh, Neb., 17; Bayard, 19.
"Two Oles, The"—Eastern Co. (Geo. Engesser, mgr.)—Hillsboro, Ia., 19; Stockport, 20.
"Upstairs and Down" (Oliver Morosco, mgr.)—Cort, New York, indef.
"Uncle Tom's Cabin" (Kibble's)—Indianapolis, Ind., 11-17.
"Very Good Eddie" (Marbury, Comstock Co., mgrs.)—Adelphi, Philadelphia, indef.
"Very Good Eddie" (Marbury, Comstock Co., mgrs.)—Alvin, Pittsburgh, Pa., 12-17.
Washington Sq. Players—Comedy, New York, indef.
Warfield, David (David Belasco, mgr.)—Knickerbocker, New York, 12-24.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Montreal, Can., 12-17; Ottawa, 19-20; Brockville, 21; Kingston, 22; Belleville, 23; Peterboro, 24.
"Wanderer, The" (Elliott, Comstock & Gest, mgrs.)—Manhattan O. H., New York, indef.
"When Dreams Come True" (Coutts & Ten-nis, mgrs.)—Akron, O., 14; Oil City, Pa., 15; Jamestown, N. Y., 16; Olean, 17.
"Watch Your Step" (Chas. Dillingham, mgr.)—Shubert, Brooklyn, 19-24.

"Yellow Jacket, The"—Harris, New York, indef.
"You're in Love" (Arthur Hammerstein, mgr.)—Casino, New York, indef.
"Ziegfeld's Follies"—Illinois, Chicago, 12-17; St. Louis, 18-24.

International Circuit

"Broadway After Dark"—Pittsburgh, 12-17.
"Bringing Up Father"—Nashville, Tenn., 12-17.
"Come Back to Erin"—Cleveland, O., 12-17.
Emmett, Grace—Imperial, Chicago, 12-17.
Ellmore, Kate—Paterson, N. J., 12-17.
"For the Man She Loved"—National, Chicago, 12-17.
"Girl Without a Chance"—Indianapolis, 12-17.
"Hans und Fritz"—Baltimore, 12-17.
"Her Unborn Child"—Omaha, Neb., 12-17.
"In Old Kentucky"—Kansas City, 12-17.
"Katzenjammer Kids"—St. Louis, 12-17.
"Little Women"—Walnut, Philadelphia, 12-17.
"Little Girl in a Big City"—Gotham, Brooklyn, 12-17.
"Millionaire's Son and the Shop Girl"—Worcester, Mass., 12-17.
"Mutt & Jeff's Wedding"—Castle Sq., Boston, 12-17.
"Mutt & Jeff"—Union Hill, N. J., 12-17.
"Old Homestead, The"—Lexington, New York, 12-17.
"Pretty Baby"—Buffalo, N. Y., 12-17.
"Peg o' My Heart"—Detroit, 12-17.
"Pedro the Italian"—Jersey City, N. J., 12-17.
"Sis Hopkins"—Poll's, Washington, 12-17.
Thurston—Orpheum, Philadelphia, 12-17; Jersey City, N. J., 19-24.
"That Other Woman"—Louisville, Ky., 12-17.
"Which One Shall I Marry"—Bronx, New York, 12-17.
"When a Girl Loves"—New Orleans, 12-17.

STOCK AND REPERTOIRE ROUTES Permanent and Traveling

Academy Players—Haverhill, Mass., indef.
American Players—Spokane, Wash., indef.
Academy Players—Halifax, N. S., Can., indef.
Auditorium Players—Malden, Mass., indef.
All Star Stock—New Bedford, Mass., indef.
Ansell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Angell Stock No. 2 (Ike Jutras, mgr.)—Sharpsburg, Pa., indef.
Angell's Comedians (Billie O. Angelo, mgr.)—Searcy, Ark., 12-17.
Bainbridge Players—Minneapolis, indef.
Bayley, J. Willard, Players—Beloit, Wis., indef.
Bishop, Chester, Players—Grand Rapids, Mich., indef.
Bray, Thurman F., Stock—Columbus, O., indef.
Bunting, Emma, Stock—San Antonio, Tex.
Bryant, Marguerite, Players—Empire, Pittsburgh, indef.
Brooklyn's Own Stock (Chas. W. Daniels, mgr.)—Grand O. H., Brooklyn, indef.
Benjamin, Jack, Stock—Salina, Kan., indef.
Brooks, Jack, Stock—Green Bay, Wis., indef.
Bybee, M. E., Stock—Hutchinson, Kan., indef.
Burbank, M. C. Co.—Los Angeles, 11, indef.
Byers, Fred, Stock (Fred A. Byers, mgr.)—Shamrock, Okla., 11-14; Drumright, 15-17; Stillwater, 19-21; Crescent, 22-24.
Coburn-Pearson Players—St. Cloud, Minn., indef.
Cornell-Price Players—Tarentum, Pa., indef.
Compton-Plumb Stock (H. H. Plumb, mgr.)—Racine, Wis., indef.
Denham Stock—Denver, indef.
Dubinsky Stock (Ed. Dubinsky, mgr.)—St. Joseph, Mo., indef.
Deming, Lawrence, Theatre Co.—Miles City, Mont., indef.
Davis, Walter, Stock (A. W. Friend, mgr.)—Corry, Pa., 12-17; Lock Haven, 19-24.
Elsmere Stock—Elsmere, Bronx, indef.
Eckhardt, Oliver, Players—Regina, Sask., Can., indef.
Emerson Players—Lowell, Mass., indef.
Empire Players—Salem, Mass., indef.
Edwards, Mae, Players—Aberdeen, S. D., 12-17.
Fifth Ave. Stock (Jacques E. Horn, mgr.)—Fifth Ave., Brooklyn, indef.
Fleming, Alice, Stock—Portland, Ore., indef.
Gordner Bros., Stock—Ft. Dodge, Ia., indef.
Gracey & Christie M. C. Co.—Coatesville, Pa., 12-17.
Hyperion Players—New Haven, Conn., indef.
Hathaway Players—Brockton, Mass., indef.
Horne, Col. F. P., Stock—Akron, O., indef.
Hillman Ideal Stock (Harry Sohns, mgr.)—St. Francis, Kan., 12-14; Bird City, 15-17; McDonald, 19-21; Atwood, 22-24.
Jewett, Henry, Players—Copley, Boston, indef.
Keith's Hudson Theatre, Stock—Union Hill, N. J., indef.
Kelly Bros. Stock—Lansing, Mich., indef.
Knickerbocker Stock (Geo. Barbier, mgr.)—Knickerbocker, Philadelphia, indef.
Lawrence, Del, Stock—Vancouver, Can., indef.
Lyric Theatre, Stock—Bridgeport, Conn., indef.
Loneragan Players (E. V. Phelan, mgr.)—Lynn, Mass., indef.
Lewin, Florence, Players (Hawkins & Kib-bee, mgrs.)—Wichita, Kan., indef.
Lorch, Theo., Stock—Phoenix, Ariz., indef.
Morosco Stock—Los Angeles, indef.

Mozart Players (Jay Packard, mgr.)—El-mira, N. Y., indef.
Mallory, Clifton, Stock—Winters, Tex., 14-15; La Grange, 16; Huntsville, 17.
National Stock (F. R. Cole, mgr.)—Minne-apolis, indef.
Nestell Players—Jefferson City, Mo., indef.
Northampton Players—Northampton, Mass., 12-24.
New Strand Stock—Mobile, Ala., indef.
Norwood, Maude, Stock (Wm. J. Nelson, mgr.)—Oil City, Pa., 12-17.
Orpheum Players—Reading, Pa., indef.
Overholser Stock—Oklahoma City, Okla., indef.
Oliver, Otis, Players (Harry J. Wallace, mgr.)—Richmond, Ind., indef.
Opera Players—Kansas City, Mo., indef.
Princess Stock—Sioux City, Ia., indef.
Players Stock—Players, St. Louis, indef.
Park, Edna, Stock—Tampa, Fla., indef.
Poll Stock—Scranton, Pa., indef.
Playhouse Players—Mt. Vernon, N. Y., indef.
Poll Players—Poll's, Washington, 19, indef.
Quaker Mads M. C. Co.—Hutchinson, Kan., indef.
Spoonier, Cecil, Stock—Lawrence, Mass., indef.
Shubert Stock—Milwaukee, indef.
Shubert Stock—St. Paul, indef.
Somerville Theatre Players—Somerville, Mass., indef.
St. Clair, Winifred Stock (Earl Sipe, mgr.)—Paterson, N. J., indef.
Sherman Kelly Stock—Superior, Wis., indef.
Temple Stock—Ft. Wayne, Ind., indef.
Taylor, Albert, Stock—El Paso, Tex., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Tulsa, Okla., indef.
Wilkes Players—Seattle, Wash., indef.
Wilkes Players—Salt Lake City, Utah, indef.
Wilkes Musical Stock—Vancouver, Can., indef.
Wadsworth Dram. Stock (Edward Ornstein, mgr.)—Toledo, O., indef.
Wigwam Stock (Lander Stevens, mgr.)—San Francisco, indef.
Wallace, Chester, Players—Butler, Pa., indef.
Williams, Ed., Stock—Elkhart, Ind., indef.
Wight Bros. Theatre Co. (Hillard Wight, mgr.)—Ponca, Neb., 12-17; Walthill, 19-24.

COMPANIES IN TABLOID PLAYS Permanent and Traveling

Amick's Pennant Winners (Jack Amick, mgr.)—Goldsboro, N. C., 15-17; Durham, 19-24.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, indef.
Enterprise Stock No. 2 Co. (Norman Hilyard, mgr.)—Chicago, indef.
Hyatt & LeNore Miniature M. C. Co. (T. H. Hyatt, mgr.)—Moose Jaw, Sask., Can., indef.
Kilgare's Comedians—Cincinnati, O., indef.
Lord & Vernon M. C. Co.—Butler, Pa., indef.
Morton's Kentucky Belles—Danville, Va., 12-17.

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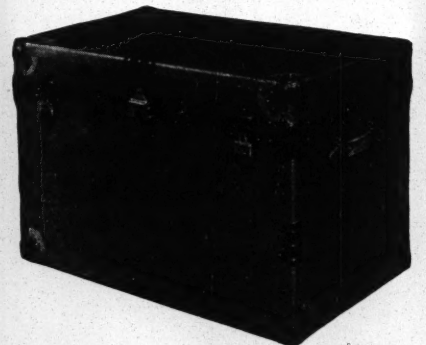
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 Sub-Marine Girls (Messereau Bros., mgrs.)—Lawton, Tex., 12-17; Anadarko, 18-24.
 Stewart, Walter J., Stock (Stewart & Goodwin, mgrs.)—Chicago, indef.
 "Sunrise of Broadway" (Boyle Woolfolk, mgr.)—American, Chicago, 12-14.
 Tabarin Girls (Dave Newman, mgr.)—Petersburg, Va., 12-17.
 "Vanity Fair," Wolfolk's (Jack Trainor, mgr.)—Aurora, Ill., 15-17; Elgin, Ill., 18-21; Dubuque, Ia., 22-24.
 Walker's Musical & Lady Minstrels—Greenville, S. C., 12-17; Columbia, 19-24.
 Zarrow's American Girl—Durham, N. C., 12-17.
 Zarrow's Little Bluebird (Jack Fuquay, mgr.)—Winston-Salem, N. C., 12-17.
 Zarrow's Variety Review (D. J. Lynch, mgr.)—Dennison, O., 12-17.
 Zarrow's Passing Revue (Wm. Hill, mgr.)—Bluefield, W. Va., 12-17.

MINSTRELS

Al. G. Field—Huntington, W. Va., 14-15; Marietta, O., 16; Parkersburg, W. Va., 17; Coshocton, O., 19; Urbana, 20; Marion, Ind., 21; Indianapolis, 22-24.

MISCELLANEOUS

Mitchells, Helen and Leslie—Pittsburgh, Indef.
 Newmann the Great—Deer Lodge, Mont., 14-15; Anacosta, 16-17; Butte, 18-20; Missoula, 21-22; Wallace, Idaho, 23-24; Coeur d'Alene, 25-27.
 Smith, Mysterious (Albert & Smith, mgrs.)—Cavour, S. D., 14; Hetland, 15; Huron, 16-17; Clear Lake, 19-20; Henry, 21-22; Frankfort, 23-24.

BURLESQUE

Columbia Wheel

Al. Reeves' Big Beauty Show—Lumberg, Utica, N. Y., 15-17; Gaiety, Montreal, Can., 19-24.
 Berman Show—Gaiety, St. Louis, Mo., 12-17; Columbia, Chicago, 19-24.
 Ben Welch's—Columbia, New York, 12-17; Casino, Brooklyn, 19-24.
 Bon Tons—Casino, Brooklyn, 12-17; Empire, Newark, N. J., 19-24.
 Bostonians—Empire, Hoboken, N. J., 12-17; People's, Philadelphia, 19-24.
 Bowers Burlesques—Lyric, Dayton, O., 12-17; Olympia, Cincinnati, 19-24.
 Burlesque Review—Olympic, Cincinnati, 12-17; Star & Garter, Chicago, 19-24.
 Follies of the Day—Park, Bridgeport, Ct., 15-17; Colonial, Providence, 19-24.
 Globe Trotters—Star & Garter, Chicago, 12-17; Gaiety, Detroit, 19-24.
 Golden Crooks—Casino, Philadelphia, 12-17; Hurlitz & Seamon's, New York, 19-24.
 Hastings Show—Palace, Baltimore, 12-17; Gaiety, Washington, D. C., 19-24.
 "Hello, New York"—Gaiety, Buffalo, N. Y., 12-17; Corinthian, Rochester, 19-24.
 Hip-Hip-Hooray Girls—Colonial, Providence, R. I., 12-17; Casino, Boston, 19-24.
 Howe's Kissing Girls—Hurlitz & Seamon's, New York, 12-17; Empire, Brooklyn, 19-24.
 Irwin's Big Show—Star, Cleveland, 12-17; Empire, Toledo, O., 19-24.
 Liberty Girls—Miner's Bronx, New York, 12-17; Orpheum, Paterson, N. J., 19-24.
 Maids of America—Gaiety, Omaha, Neb., 12-17; open, 19-24; Gaiety, Kansas City, 26-March 3.
 Majestics—Gaiety, Pittsburg, 12-17; Star, Cleveland, O., 19-24.
 Marlon's Big Show—Jacques, Waterbury, Ct., 12-17; Cohen's Newburgh, N. Y., 19-21; Cohen's Poughkeepsie, 22-24.
 Merry Rounders—Gaiety, Kansas City, 12-17; Gaiety, St. Louis, Mo., 19-24.
 Midnight Maidens—Gaiety, Montreal, Can., 12-17; Empire, Albany, N. Y., 19-24.
 Million Dollar Dolls—Empire, Albany, N. Y., 12-17; Gaiety, Boston, 19-24.
 Molly Williams' Show—Gaiety, Washington, D. C., 12-17; Gaiety, Pittsburgh, 19-24.
 New York Girls—Gaiety, Boston, 12-17; Grand, Hartford, Ct., 19-24.
 "Puss Fuss"—Casino, Boston, 12-17; Columbia, New York, 19-24.
 Rag Doll in Ragland—Open, 12-17; Gaiety, Kansas City, 19-24.
 Roseland Girls—People's, Philadelphia, 12-17; Palace, Baltimore, 19-24.
 Rose Sydel's London Belles—Empire, New York, N. J., 12-17; Casino, Philadelphia, 19-24.
 Sidman's Show—Corinthian, Rochester, N. Y., 12-17; Bastable, Syracuse, N. Y., 19-21; Lumberg, Utica, 22-24.
 Sightseers—Gaiety, Detroit, Mich., 12-17; Gaiety, Toronto, Ont., 19-24.
 Some Show—Cohen's Poughkeepsie, 15-17; Miner's Bronx, New York, 19-24.
 Spiegel's Revue—Berchel, Des Moines, Ia., 12-13; Gaiety, Omaha, Neb., 19-24.
 Sporting Widows—Empire, Toledo, O., 12-17; Lyric, Dayton, O., 19-24.
 Star and Garter—Empire, Brooklyn, 12-17; Park, Bridgeport, 22-24.
 Step Lively Girls—Grand, Hartford, Ct., 12-17; Jacques, Waterbury, 19-24.
 Twentieth Century Maids—Gaiety, Toronto, Ont., 12-17; Gaiety, Buffalo, N. Y., 19-24.
 Watson's Beef Trust—Orpheum, Paterson, N. J., 12-17; Empire, Hoboken, N. J., 19-24.
 Watson-Wrothe—Columbia, Chicago, 12-17; Berchel, Des Moines, Iowa, 19-21.

American Circuit

Americans—Century, Kansas City, 12-17; Standard, St. Louis, Mo., 19-24.
 Auto Girls—Grand, Truhen, N. J., 15-17; Star, Brooklyn, N. Y., 19-24.
 Broadway Belles—Savoy, Hamilton, Can., 12-17; Cadillac, Detroit, Mich., 19-24.
 Big Review of 1917—Wilkesbarre, 14-17; South Bethlehem, Pa., 19; Easton, Pa., 20; Pottstown, 21; Grand, Trenton, N. J., 22-24.

Cabaret Girls, Inter National, Niagara Falls, N. Y., 15-17; Star, Toronto, Ont., 19-24.
 Charming Widows—Springfield, 15-17; Howard, Boston, 19-24.
 Cherry Blossoms—Academy, Jersey City, N. J., 12-17; Gaiety, Philadelphia, 19-24.
 Darlings of Paris—Buckingham, Louisville, Ky., 12-17; Lyceum, Columbus, O., 19-24.
 Follies of Pleasure—Hudson, Schenectady, N. Y., 14-17; Binghamton, N. Y., 19-20; Onelda, 21; Inter National, Niagara Falls, N. Y., 22-24.
 French Follies—Star, Toronto, Ont., 12-17; Savoy, Hamilton, Ont., 19-24.
 Follies of 1916—Lyceum, Columbus, O., 12-17; Newark, O., 19; Zanesville, 20; Canton, 21; Akron, 22-24.
 Ginger Girls—Olympic, New York, 12-17; Majestic, Scranton, Pa., 19-24.
 Girls from Joyland—Open, 12-17; Century, Kansas City, Mo., 19-24.
 Girls from the Follies—Terre Haute, Ind., 12-14; Gaiety, Chicago, 19-24.
 Grown Up Babies—Empire, Cleveland, O., 12-17; Erie, Pa., 19-20; Ashtabula, O., 21; Park, Youngstown, O., 22-24.
 Hello Girls—Howard, Boston, 12-17; New Bedford, Mass., 19-21; Worcester, 22-24.
 Hello Paris—Gaiety, Baltimore, 12-17; Trocadero, Phila., 19-24.
 High Life Girls—Trocadero, Phila., 12-17; Majestic, Scranton, Pa., 19; Shendandoah, 20; Wilkesbarre, 21-24.
 Lady Buccaneers—Gaiety, Philadelphia, 12-17; Olympic, New York, 19-24.
 Lido Lifters—Akron, O., 15-17; Empire, Cleveland, O., 19-24.
 Military Maids—Penn Circuit, 12-17; Gaiety, Baltimore, 19-24.
 Mischief Makers—Open, 12-17; Englewood, Chicago, 19-24.
 Monte Carlo Girls—Cadillac, Detroit, Mich., 12-17; Open, 19-24; Englewood, Chicago, 26-March 3.
 Pacemakers—Star, Brooklyn, 12-17; Holyoke, Mass., 19-21; Springfield, 22-24.
 Parisian Flirts—Gaiety, Brooklyn, 12-17; Academy, Jersey City, 19-24.
 Pat White's Co.—Park, Youngstown, O., 15-17; Penn Circuit, 19-24.
 Record Breakers—Gaiety, Minneapolis, 12-17; Star, St. Paul, Minn., 19-24.
 September Morning Glories—Standard, St. Louis, 12-17; Terre Haute, Ind., 19-21.
 Social Follies—Gaiety, Milwaukee, 12-17; Gaiety, Minneapolis, 19-24.
 Tempters—Majestic, Indianapolis, 12-17; Buckingham, Louisville, Ky., 19-24.
 Thoroughbreds—Englewood, Chicago, 12-17; Gaiety, Milwaukee, 19-24.
 Tourists—Majestic, Scranton, Pa., 12-17; Gaiety, Brooklyn, N. Y., 19-24.
 U. S. Beauties—Gaiety, Chicago, 12-17; Majestic, Indianapolis, Ind.

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Direction MARK LEVY

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COLONIAL THEATRE **THIS WEEK**

U. B. O. NEW YORK CITY.

Palace—Clifford & Nesbit—McIntyre & Heath—Sallie Fisher & Co.—Clark & Verdi—Four Readings. (Two to fill.)
Colonial—Cooper & Ricardo—Jas. Carson & Co.—Weich's Minstrels—Claire Rochester—Frank Westphal.

Royal—Herbert's Dogs—Rock & White—Adams & Murray—Pistel & Cushing—Young & Waldron. Alhambra—Loyal's Dogs—Doris Wilson Trio—Eva Tangway—Bob Albright—Lyndell & Higgins—Lucy Valmont & Co.
Riverside—Emily A. Wellman—Dooley & Bugel—Mildred Macomber—Craig Campbell.

BROOKLYN.

Bushwick—Kerr & Weston—Wm. Sisto—Asahi Troupe—Wilfrid Clark & Co.—Rockwell & Wood—Carrie DeMar—Wm. Caxton & Co.—Mme. Doree & Co.

Orpheum—Grace DeMar—Musical Johnstons—Wilson & McNally—Joe Towle—Will Oakland & Co.—Rath Bros.—Gen. Ed Lavine—Clark & Hamilton—Dancing LaVas—Marie Stoddard—Lambert & Ball—Mack & Walker.

ATLANTA, GA.

Forsyth—Al Herman—Blossom Seeley—"Petticoats"—Fern & Davis—Daisy Jean—Hermeline Germaine Three.
Rialto (First Half)—"Broadway Review"—Kanasawa Japs—Louis & White. (Last Half)—"Broadway Review."

BOSTON, MASS.

Keith's—Belle Baker—Adelaide & Hughes—Hugh Herbert & Co.—Bradley & Ardine—Chas. Olcott—Miller & Mack—"Vacuum Cleaners"—Clark & Bergman.

BIRMINGHAM, ALA.

Lyrio (First Half)—Willie Solar—A. & G. Terry—Princess Kulana—Wm. Ebbs—Four Husbands. (Last Half)—Gash Sisters—"Oh, Please, Mr. Detective"—Ponzello Sisters—Edna Aug.

BUFFALO, N. Y.

Shea's—Apdole's Animals—Francis & Kennedy—Weise Troupe—Elsa Ryan & Co.—Clara Howard & Co.—Ward Bros.—Orth & Dooley.

BALTIMORE, MD.

Maryland—Rae E. Ball—Santley & Norton—Houdini—Dunedin Duo—Howard & Clark—Robt. T. Haines & Co.

CLEVELAND, OHIO.

Keith's—The Brightons—Shannon & Anns—David Saperstein—Tony & Norman—Avon Four—Margaret Green & Co.—Garden of Surprises—Swor & Avery—Consul.

CINCINNATI, OHIO.

Keith's—Frank Cramit—Louis Hart—"Honor Thy Children"—Carlisle & Romer—Lloyd & Britt—Maxmillian's Dogs—"Girl with 1000 Eyes"—Aveling & Lloyd.

CHATTANOOGA, TENN.

Keith's (First Half)—Bert Hanlon. (Last Half)—"Prosperity"—Frank LeDent—Chief Capaulcan.

COLUMBUS, OHIO.

Keith's—Louis Holtz—Bradner & Derrick—Jean Adair & Co.—Australian Creightons—"Old Homestead"—Bonita & Hearn.

CHARLESTON, S. C.

Academy (First Half)—Leo Beers—Duffy & Daisy—Hawalian Duo—Brennen & Powell. (Last Half)—Duffy & Daisy—Bicknell, Miller & Rainey.

DAYTON, OHIO.

Keith's—Seven Bracks—Leigh & Jones—Kirby & Rome—Harry Green & Co.—Leach Wallen Trio—DePace Opera Co.—C. & A. Wilkins.

DETROIT, MICH.

Temple—Violinsky—Mayhew & Taylor—Frank Shields—Alvin & Williams—Marie Nordstrom—Woolf & Stuart—Bert Melrose.

ERIE, PA.

Colonial—B. & H. Gordon—Alexander McFadden—Bert Johnson & Co.—Merian's Dogs.

GRAND RAPIDS, MICH.

Empress—Kelly & Galvin—Kelly & Wilder Co.—Three Jahns—LaPalmeria—Cole, Russell & Davis.

HAMILTON, CAN.

Temple—Spencer, Charters & Co.—Stone & Hayes—Van Bergen & Goslar—"Boarding School Girls"—Rowley & Tointon—W. H. Lytell & Co.

INDIANAPOLIS, IND.

Grand—Marion Weeks—"Five of Clubs"—"Rubeville"—Booth & Leander—Julius Tannen—Ward & Cullen.

JACKSONVILLE, FLA.

Keith's—Walter Brower—Dinkins, Barr & Everett—Beeman & Anderson. (Last Half)—"At the Party"—Webb & Burns—Will Ward & Girls.

KNOXVILLE, TENN.

Bijou (First Half)—"Prosperity"—Frank LeDent—Chief Capaulcan. (Last Half)—Bert Hanlon.

LOUISVILLE, KY.

Keith's—"Boys of 1916"—Georgia Earl & Co.—Weston & Claire—Three Rosaires—Smith & Austin—Hussey & Worsley—The Sharrocks.

MONTREAL, CAN.

Orpheum—Six Water Lilies—Sophie Tucker—"The Headliners"—Dave Roth—Yates & Wheeler.

NORFOLK, VA.

Academy—Oscar Lorraine—Dong Fong Gue—Shipper, Kennedy & Reeves—"Tango Shoes." (Last Half)—McIntosh Mads—Valentine & Bell.

NASHVILLE, TENN.

Princess (First Half)—Gash Sisters—"Oh, Please, Mr. Detective"—Ponzello Sisters—Edna Aug. (Last Half)—Willie Solar—A. & G. Terry—Princess Kulana & Wm. Ebbs—Four Husbands.

VAUDEVILLE BILLS For Next Week

PROVIDENCE, R. I.

Keith's—"Creation"—Bert Baker & Co.—Florrie Millership—Moon & Morris—Eadie & Ramsden—Will Morrissey—Grace LaRue—Nolan & Nolan.

PITTSBURGH, PA.

Davis—Dunbar's Darkies—Conroy & Models—Royal Gascolnes—"A Glance Ahead"—Theo. Kosloff & Co.

PHILADELPHIA, PA.

Keith's—Moore & Haager—Eva Taylor & Co.—Geo. M. Roemer—Clifford Walker—"Girllies' Gambol"—The LeVellors—Harold DuKane & Co.

ROCHESTER, N. Y.

Temple—Alexander Bros.—Nelson Waring—Arthur Deagon—Stone & Kaliz—McShane & Hathaway—Four Melnos—Cal. Bays' Band—Cartmell & Harris.

RICHMOND, VA.

Lyrio—McIntosh Mads—Valentine & Bell. (Last Half)—Oscar Lorraine—Dong Fong Gue—Skipper, Kennedy & Reeves—"Tango Shoes."

SAVANNAH, GA.

Savannah (First Half)—"At the Party"—Webb & Burns—Will Ward & Girls. (Last Half)—Walter Brower—Dinkins, Barr & Everett—Beeman & Anderson.

TOLEDO, OHIO.

Keith's—Lovenberg Sisters—Moran & Wiser—Malita Bonconi—Three Escardos—Eddie Foy & Co.—Mosher, Hayes & Mosher—Sylvester & Vance.

TORONTO, CAN.

Shea's—Ruth St. Denis—Warren & Conley—Jordan Girls—DeForest & Kearns—Hallan & Hunter—Chick Sales.

WASHINGTON, D. C.

Keith's—Werner Amoros Troupe—Dyer & Faye—"Sports in the Alps"—Brice & King—Meehan's Dogs—Scarpello & Vavara—Emma Stephens—Peacock Alley.

WILMINGTON, DEL.

Keith's—Hayward Stafford & Co.—Roland Travers & Co.

YOUNGSTOWN, OHIO.

Keith's—Nan Halperin—Fenton & Green—Capt. Anson & Daughter—Maurice Golden—Bennett Sisters—Wood & Wyde—The Larneds—Willard Simms & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Ellis & Bordon—Sarah Padden & Co.—Bankoff & Gilre—Bert Fitzgibbon—Raymond & Caverley—Millcent Mower—Mr. & Mrs. George Wilde.

Palace—Florence Moore & Brother—Chip & Marble—Scotch Lads & Lassies—Milo—W. H. Wakefield—Harry Holman & Co.—John Geiger—Ruth Budd.

CALGARY, CAN.

Orpheum—Estelle Wentworth—Embs & Alton—Whiting & Burt—Bert Leslie & Co.—Clara Morton—Wheeler & Dolan.

DENVER, COLO.

Orpheum—Muriel Worth & Co.—Burdella Patterson—Clayton, White & Co.—The Volunteers—Donohue & Stewart—J. & W. Henning—Wallace Galvin.

DULUTH, MINN.

Orpheum—Mme. Jomelli—Brent Hayes—La Graciosa—Halligan & Sykes—"Miniature Revue"—Riggs & Ryan—"A Double Exposure."

DES MOINES, IA.

Orpheum—Cecil Cunningham—"Lots & Lots of It"—Palfrey Hall & Brown—Savoy & Brennan—Morris & Campbell—Gautier's Toyshop—"Garden of Aloha."

KANSAS CITY, MO.

Orpheum—Eddie Leonard & Co.—Mason & Keeler Co.—Marmeln Sisters—Mabel Russell & Co.—Ernie Potts & Co.—Anna Chandler.

LOS ANGELES, CAL.

Orpheum—Cressy & Dayne—Odva—Trovato—Alleen Stanley—Adair & Adelphi—Myrl & Delmar—Milt Collins—Phyllis Nelson Terry.

LINCOLN, NEB.

Orpheum—Nellie Nichols—Al Shayne—Ronair, Ward & Farron—Mr. & Mrs. Jimmie Barry—Stan Stanley Trio—Flying Henrys—Ollie Young & April.

MINNEAPOLIS, MINN.

Orpheum—French & Els—M. Lightner & Alex—Medlin Watts & Towns—Ethel Hopkins—Mme. Dorla—Bernard & Harrington.

MILWAUKEE, WIS.

Orpheum—Emma Carus & Co.—Watson Sisters—Digby Bell & Co.—Brooks & Bowen—Edwin George—Queenie Dunedin.

MEMPHIS, TENN.

Orpheum—Morton & Glass—Dorothy Shoemaker & Co.—Fred V. Bowers & Co.—Bert Kenny—Morin Sisters—Musical Gerald.

NEW ORLEANS, LA.

Orpheum—Laura Nelson Hall & Co.—Kalmar & Brown—Williams & Wolfus—Bert Levy—Cantwell & Walker—Cecile Weston & Co.

OMAHA, NEB.

Orpheum—Edwin Arden & Co.—Rae Samuels—Fink's Mules—Kenny & Hollis—Irwin & Henry—Mario & Duffy—Wright & Dietrich.

OAKLAND, CAL.

Orpheum—Mme. Chilson Ohrman—Mile Leitzel—Geo. Nash & Co.—Howard's Ponies—Farber Girls—Riggs & Witche.

PORTLAND, ORE.

Orpheum—Tempest & Sunshine—Dorothy Jardon—Corbett, Sheppard & Donough—Hallan & Fuller—Flanagan & Edwards—Maria Lo—Witt & Winter.

ST. LOUIS, MO.

Orpheum—"Forest Fire"—"The Night Boat"—Montgomery & Perry—Bissett & Scott—Dugan & Raymond—Ethel McDonough—Demarest & Collette.

SAN FRANCISCO, CAL.

Orpheum—Morgan Dancers—Beatrice Herford—Maurice Burkhart—Benny & Woods—Henry Keane & Co.—Ryan & Lee—Ames & Winthrop—Frances Nordstrom & Co.—Hans Hanke.

SACRAMENTO, STOCKTON AND FRESNO.

Orpheum—Pincer & Douglas—Haruko Onuki—Samaroff & Sonia—Foster, Ball & Co.—Imhoff, Conn & Coreene—Harry L. Mason.

ST. PAUL, MINN.

Orpheum—Seven Honey Boys—The Caninos—Marie Fitzgibbon—Hirschel Hendler—Chas. Grapewin & Co.—Nonette.

SEATTLE, WASH.

Orpheum—Claude Gillingwater & Co.—Misses Campbell—Pat Barrett—Meredith & Snooser—Frank Wilson—Thos. Swift & Co.—Harry & Anna Seymour.

SALT LAKE CITY, UTAH.

Orpheum—"Age of Reason"—Mayo & Tally—Martin & Fabrin—Inez Macauley & Co.—Willing & Jordan—Valletta's Leopards—Lambert & Fredricks.

VANCOUVER, CAN.

Orpheum—Lew Dockstader—Geo. Kelly & Co.—Everest's Monkeys—Cates Bros.—Rita Mario Orchestra—Moore, Gardner & Rose—Natalie Alt.

WINNIPEG, CAN.

Orpheum—Linne's Dancing Girls—"Tate's Fishing"—Newhoff & Phelps—Brent Hayes—Rice, Elmer & Tom—Cross & Josephine—"The Cure."

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—DeArmo & Marguerite—Teneen Bros. Waite & See—"Ladies' Reducing Parlor"—Peeelson & Rose—"Soldier's Wife"—Eva Shirley. (Last Half)—Equillo Bros.—Laurie Ordway—"Ladies' Reducing Parlor"—Hess & Hyde—"General Orders"—Demarest & Doll. Boulevard (First Half)—Reno—Howard & Hurst—Davitt & Duval—Laurie Ordway—Hoy & Lee. (Last Half)—White, Mullaly & White—Elsie

White—"Everyman's Sister"—Nat Carr—Fenttell, Stark & Co.
Greely Square (First Half)—Ed & Minnie Foster—Roberts, Stewart & Roberts—"The Criminal"—Mabel Harper—Kimiwa Japs. (Last Half)—Brandt & Aubrey—Rich & Clegg—Harry Coleman—Harris & Lyman—Davitt & Duval—Billy Dale Trio—Welmers & Burke.

Delancey Street (First Half)—Antonis—James Sullivan & Co.—Armstrong & Ford—"Merry Maids of Japan." (Last Half)—Three Ruby Girls—Peller & LeBack—C. & M. Cleveland—Sandy Shaw. Lincoln Square (First Half)—Flying Millette—Hess & Hyde—Doris Lester Trio—Sandy Shaw—Fantell, Stark & Co. (Last Half)—Henry & Lizzell—Taneen Bros.—Roberts, Stewart & Roberts—Storm & Marsden—Annie Kent—Kimiwa Japs.

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First Verse

Cry for Peace is ev'ry where, love of Peace is War
World Peace Talk was in the air, now Peace here means more
This is ev'ry body's land, a land for all the free
And if we must defend our land, United States for ME

CHORUS

Mister Wilson, united we stand
Old Glory waves before us
Then comes our father land
For years Old Glory, has waved for the free
United we all stand and still united we shall be
For it matters not what my father land may be
'Twill always be United States, the duty call for me
So, Mister Wilson, united we stand, to make
Old Glory wave for Peace all o'er the land

Second Verse

Friend to all is our dear land, o'er the hemisphere
Nationalities of all, represent love here
Still we stake our "Loyalty," if war is forced we must
For "Honor and Humanity," not for the sake of lust

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Ab-B# to Db; Bb-Db to Eb; C-Eb to F#; Eb-Gb to Ab

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A RAG BALLAD

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the most beautiful songs I have ever sung

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Man for heavies and gen. bus. with wardrobe and appearance for 3-night and week stand rep. Send photo and tell all first letter. Specialties preferred. E. B. GALLAGHER, Mgr., LA VERA MOORE CO., Reynoldsville, Pa., Week Feb. 12th.

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clever, original comedy material, and what is equally important the kind that does not go over the heads of the audience. Contents include 12 original monologues, 8 great acts for two males and 7 for male and female, a bright Irish act for three people, 20 sure-fire parodies, 4 professional minstrel first-parts, a screaming tabloid comedy, entitled "Have Mercy, Judge"; also hundreds of nifty gags and funny sidewalk bits. Remember the price of MADISON'S BUDGET No. 16 is only ONE DOLLAR; or for \$1.50 I will send BUDGET Nos. 15 and 16. JAMES MADISON, 1052 Third Avenue, New York.

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"OH, JOHNNY! OH, JOHNNY, OH!!"

Words by ED. ROSE

Music by ABE OLMAN

This is the big hit featured by HENRY LEWIS in ANNA HELD'S SHOW, "FOLLOW ME." If you are looking for a song that will put the punch in your act get this one—AND DO IT NOW. THIS SONG IS LESS THAN A MONTH OLD AND ALREADY IS IN THE HIT CLASS.

AND HERE'S ANOTHER ONE FOR 1917:

"AT SEVEN, SEVENTEEN AND SEVENTY"

(Daddy Loved the Same, Sweet Girl)

Words by RAYMOND EGAN

Music by ABE OLMAN

This is an "out-of-the-ordinary" March Ballad that tells a different story and has a distinctively natural and catchy melody. The combined efforts of two acknowledged HIT WRITERS

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NOTE—Owing to a mistake in address last week many letters returned; please write again. Address, **FOREMAN & MORTON, Mgrs., Hotel Calvert, Broadway and 41st St., New York City.**

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GOING TO THE WEDDING

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I wonder why?

Direction **MAX GORDON**

JACK McCAULIFFE

BUD PIERSON

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DIRECTION **PETE MACK**

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COLONIAL THEATRE, NEXT WEEK

Feb. 26, Orpheum Theatre, Brooklyn

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Direction Claude and Gordon Bostock

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McKINLEY MUSIC CO.

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JARDON HAS NEW SONG

There's a beautiful song published by M. Witmark & Sons which has been quietly but ever so steadily forging its way to the front, until today it is one of those ballads that the whole English-speaking world is singing and talking about. "There's a Long, Long Trail" is a remarkable song in its originality and appeal, and in the solid, substantial success it has achieved through a wonderful, poetic lyric, wedded to a melody that leaves one happier for it.

One of the most popular prima donnas on the stage today, Dorothy Jardon, has recently added the "Long Trail" song to her repertoire. Miss Jardon is headlining in vaudeville on the Orpheum Circuit, and at Vancouver, B. C., last week, she sang this song for the first time, and it was a wonderful reception that met both singer and song.

The publishers report that this song is in a fair way to break all previous records.



DOROTHY JARDON

DOLLY CONNOLLY

Buell Scenic Co.

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SPECIAL NOTICE.

I hereby caution all owners or managers of theatres as well as all performers not to use or allow to be used in their theatres a rendition of my song, "HALL-ELU-JAH," copyrighted as per entry Class E. XXC No. 288,665, under penalty of suit and damages for any infringement of my rights. **EDWARD OLIVER**, Washington, D. C.

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Juveniles, Light Comedy, Gen. Bus., Specialties, Stage Mgr. Neat appearance on and off. Sober and reliable. Age 27. Reliable managers only. Ticket, yes. Address **Auburn, Ind.**

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**FUNNYBONE No. 4
 COSTS 35c.**

and you could search far and wide for better comedy material at any price. It is just out and contains a new monologue, "The Engagement Party"; an act for 2 males, "Ask Grandfather—He Knows"; an act for male and female, "Baby Mine"; besides act for 2 females; also minstrel first-part, 3 late parodies, dozens of sidewalk gags, stage poems, etc. **FUNNYBONE No. 4** costs 35c.; or for \$1 will send **FUNNYBONE**, Nos. 1, 2, 3 and 4. Money returned if desired. **FUNNYBONE PUBLISHING CO.**, No. 1052 Third Avenue, New York (Dept. C.).

MOTION PICTURES

WAR MAY CAUSE BIG TIE-UP IN FILM TRANSPORTATION

If Conflict Between U. S. and Germany Eventuates Commandeering of All Important Railroads Would Undoubtedly Ensue. National Association Considers Situation

Should the war that the daily newspapers declare is impending, with Germany and the United States as adversaries, become a reality, the film industry may be confronted with serious problems affecting matters of distribution.

The fact that the Government could immediately assume control of every railroad in the United States in the event of a declaration of war has been the cause of much sober reflection on the part of those charged with the responsibility of marketing the enormous weekly output of American film concerns.

The seizure of the railroads by the military authorities for the transportation of troops to strategic points along the Atlantic and Pacific sea coasts would naturally put the express companies out of business, temporarily at least. The Parcel Post system would also experience unusual difficulties for the same reason.

With the main arteries of interstate transportation clogged in whole or in part transferring guns and munitions of war to camps and important centers, picture theatres throughout the country would be forced to use the films on hand in local exchanges. Rebookings would become the rule, instead of the exception.

Airplanes have been suggested as a means of transporting films should hostilities eventuate. This suggestion, however, is impractical, as the Government would forbid an aviation except by the military. The danger of permitting miscellaneous aircraft to fly over cities is readily perceptible, even if commercial aviators could be engaged in sufficient numbers to warrant the innovation, which is exceedingly doubtful.

The only recourse left open to the distributing of film would seem to be the automobile, which could be utilized for transportation purposes to supply pictures to exhibitors within a five hundred mile radius from New York. In turn, these films could be relayed to farther distant points.

At best this would be a poor make-shift and there is little question but that countless small houses in the remote sections would be forced temporarily to suspend performances pending a re-opening of the country's transit facilities.

The condition that might obtain if the Government should decide to exercise its prerogative if we go to war with the German Empire has so impressed the National Association of the Motion Picture Industry that a special meeting was called last week to consider ways and means of handling the intricate situation which threatens.

The expected railroad strike which came so near happening last September, would have resulted in crippling the distributing companies transportation services and while the effect of a strike of this sort would have undoubtedly caused losses of hundreds of thousands to film men in all branches of the trade the general amount of financial damage would be nothing as compared to Governmental commandeering of the railroads.

About the only thing that consoles film manufacturers when contemplating the dire possibilities which they may have to face shortly is the fact that things would straighten out within a week or ten days after mobilization orders were given. Though slight, this is of some comfort.

NEW OPERATORS LICENSE BILL

A bill, which has the backing of Operators' Union, Local 306, I. A. T. S. E., providing that after a six months' apprenticeship motion picture operators may be licensed by the State of New York, is now ready to be presented to the Legislature for consideration. The measure has been promulgated with the idea of eliminating the competition arising from instruction and correspondence schools, which regularly turn out each week more operators than the industry can economically assimilate.

WARREN'S NEW ENTERPRISE

The Edward Warren Productions Co. has been formed for the purpose of making unusual multiple reelers for the state rights market. "The Transgressor," directed by Lawrence Marsden with Charlotte Ives, Sheldon Lewis and Walter Hampden in the cast, will be the initial offering. H. Z. Levine, who resigned from the Triangle publicity staff recently, has been appointed general manager of the new concern.

P. P. LEAGUE MEETS AGAIN

The Photo Play League held another meeting at the Rialto Theatre, last Thursday. The organization, which is one of the rapidly increasing group of "uplift" societies formed within the past three or four months to create higher film standards, was addressed by Frederick Warde, the veteran tragedian, who told of his experiences in the silent drama.

SUBSEA FILM TO CLOSE RUN

"Twenty Thousand Leagues Under the Sea" closes at the Broadway Feb. 24. The sponsors of the subsea picture claim that it has been seen by 300,000 persons during its six week's run at the Broadway.

CHINESE PLAY U. NOVELTY

The Universal will introduce an innovation in the line of picture plays next month in the shape of a feature film written by a Chinaman and acted by an all-Chinese cast.

"MORMON MAID" PROPAGANDA

Heller and Wilk will offer for state rights a new anti-Mormon picture of propagandistic tendencies entitled "The Mormon Maid." The film features Mae Murray and Hobart Bosworth and will be shown at the Strand Theatre at 10.30 A. M., Wednesday, Feb. 14 (today). The picture has the support of several societies opposed to Mormonism. An offer for the rights to all of the southern states has already been made by the New York State Branch of the Anti-Mormon League.

MUTUAL WINS "SCANDALS" SUIT

After a long and stubbornly fought legal battle, the Mutual Film Corp. has finally been accorded the right to market the film entitled, "The House of a Thousand Scandals," by virtue of a decision handed down last week by Justice Pendleton in the Supreme Court, N. Y. The Selig Polyscope Co.'s contention that the picture title was an infringement on "The House of a Thousand Candles" was not sustained.

"JOAN" AT \$5 A SEAT

"Joan, the Woman," the Cardinal production that has been doing a turnaway business at the 44th St. Theatre, N. Y., since its premiere at that house seven weeks ago, was presented at the home of Edson Bradley, the Washington society leader, as a charity entertainment on the evening of Feb. 13. Six hundred spectators willingly paid \$5 a seat for the privilege of witnessing the big spectacle.

COMPLETING "ETERNAL SIN"

The Selznick production of "The Eternal Sin," all work on which had to be necessarily abandoned during Herbert Brenon's recent illness, will be completed in a fortnight. Brenon has sufficiently recovered to direct the scenes left unfinished. Florence Reed is starred in the feature, which is said to represent an outlay of \$100,000.

MERGER TALK RENEWED

According to report there is a new movement on foot to merge several of the larger producing organizations. Goldwyn, Selznick, Paramount and Arctcraft have been mentioned as possible parties to a new combination of interests. Representatives of all of the above mentioned emphatically denied the rumor.

WAR FILMS IN DEMAND

The breaking off of diplomatic relations with Germany has re-created an interest in the numerous preparedness pictures thrown on the market last season. Big bookings are reported on "The Fall of a Nation," "The Battle Cry of Peace," "Civilization" and "A Nation's Peril."

SHERWOOD HIGH BROW ACTOR

Billy Sherwood, the picture player, has forsaken the screen for the nonce to elevate the drama. He is now a member of Butler Davenport's company of ultra high brow thespians currently holding forth at the Bramhall Playhouse.

VITA REDUCES FORCE

Following out a course of retrenchment decided on several weeks ago, the Vitagraph Co. dismissed over a hundred persons employed in the mechanical departments of the Flatbush plant last Saturday. It is the intention of the Vitagraph to do more producing on the coast hereafter. Whether the eastern studios will be ultimately closed and rented later to private producers, as has been reported, has not been decided as yet.

ENDORSE WORLD FEATURE

"The Man Who Forgot," a World feature which takes a solid whack at the demon rum to excellent purpose, has received the enthusiastic endorsement of many temperance leagues throughout the country. The Michigan State Prohibition Committee has voiced its approval of the sentiment expressed in the film by sending out a letter of endorsement to citizens residing in Michigan and surrounding states.

PARAMOUNT'S NEW GEN. MGR.

B. P. Schulberg, until recently publicity director of Paramount Pictures Corporation, has been elevated to the post of general manager of that concern, succeeding Kenneth Hodkinson, who resigned Feb. 1. Schulberg started with the Famous Players when that company was organized, and by a combination of brains, industry and a capacity for handling big things in a big way has risen steadily to the top.

JAMES DINES THE CRITICS

Arthur James signalized his debut as a motion picture producer last Friday afternoon by giving the film critics of the press a regular ten-reel luncheon at the Claridge. Frances Nelson, star of "One of Many," James' initial entry in the feature film sweepstakes, was the guest of honor.

FOX CUTS OUT PRESS REVIEWS

The Fox Film Corp. has discontinued the regular weekly press showings of forthcoming productions, held in the projecting room of the home office heretofore for the convenience of the trade paper critics. No reason has been given for the change.

BIG FILM MEN IN CALIFORNIA

The presence of several big film magnates in Los Angeles at this time, including Carl Laemmle, John R. Freuler and Charles Kessel, has given rise to rumors of a combination of interests regarding the distribution of the productions of the concerns each represents.

PRIZMA COLOR FILMS SHOWN

Prizma films, the latest development in the field of natural color cinematography, were shown to an invited audience in the auditorium of the Museum of Natural History, N. Y., Thursday evening, Feb. 8. The new color process made a decidedly favorable impression.

HORSLEY'S LATEST RELEASE

David Horsley is receiving congratulations on his latest release. It's a girl and she arrived at the Horsley domicile in Grammercy Park, Feb. 4.

FEATURE FILM REPORTS

"THE SCARLET CRYSTAL"

Red Feather. Five Reels.

Released Feb. 5 by Universal.

Cast.

Priscilla.....Betty Schade
Vincent Morgan.....Herbert Rawlinson
Marie Delys.....Dorothy Davenport
Mayfield Durant.....Nicholas Donawo
Peggy Lovel.....Marie Hazleton
Helen Forbes.....Gertrude Aster
Billy Van Duhn.....Dick Ryan

Story—Drama. Written for the screen by J. Grubb Alexander. Directed by Charles Swickard.

Action—Uninteresting.

Continuity—Broken.

Suspense—Lacking.

Detail—Fair.

Atmosphere—Will pass.

Photography—Poor.

Remarks.

For the last word in conventionality "The Scarlet Crystal" carries off the honors. A country girl goes to a big city, falls in love with a rich clubman, marries, travels and still loves, but the clubman grows tired of her and shuffles down the primrose path of dalliance. In a crystal brought home from Egypt he sees the goal for which he is making and turns to his wife for forgiveness. It would take the most finished screen actors to raise this story to an entertaining level and its educational value even then would be nil. The three essentials of plot, suspense, surprise and satisfaction, have been overlooked and some big settings have been made to cover up the story, but the production remains badly pretentious.

Box Office Value.

One day. Smaller houses.

"JIM BLUDSO"

Fine Arts. Five Reels.

Released Feb. 4 by Triangle.

Cast.

Jim Bludso.....Wilfred Lucas
Gabrielle.....Olga Grey
Breeches.....Georgie Stone
Tom Taggart.....Charles Lee
Kate.....Winifred Westover
Ben Merrill.....Sam De Grasse
Banty Tim.....James O'Shea
Joe Bowers.....Monte Blue

Story—Taken from the play which was founded on John Hay's poems "Jim Bludso" and "Little Breeches." Directed by Tod Browning and Wilfred Lucas.

Action—Forceful.

Continuity—Good.

Suspense—Strong.

Detail—Correct.

Atmosphere—Excellent.

Photography—O. K.

Remarks.

This film is an excellent example of how more thrilling an episode will be on the screen than it is in the form of a book or the spoken drama. There were more sensational events in Jim Bludso's life than are usually found in the combined lives of ten men, and those events were of the thrillingly interesting kind. It is, therefore, little wonder that this picture holds you with gripping force.

Wilfred Lucas makes a manly Jim Bludso. He acts with keen discernment and never once oversteps the bounds of naturalness. Little Georgie Stone as Breeches shares first honors. James O'Shea, Olga Grey, Winifred Westover and Sam De Grasse give capital support.

Box Office Value.

Suitable for any house and sure to hold the audience. Advertise John Hay's name in connection with film and pictorials of the burning of the "Prairie Belle," the rescue from it and the flooded town of Gilgal.

"HER GOOD NAME"

Van Dyke Film Corp. Five Reels.

Released by Art Dramas, Inc.

Cast.

Nan Floyd.....Jean Sothorn
Dan Floyd.....William H. Turner
Vincent Schuyler.....Earl Metcalfe
Ethel Schuyler.....Ethel Tully
Bert Tyler.....Arthur Housman
Agnes Gurnee.....Barbara Castleon
Mrs. Ruines.....Mrs. Parker Spaulding

Story—Comedy drama by Horace Hazeltine. Geo. Terwilliger, director.

Action—Convincing.

Continuity—Even and coherent.

Suspense—Sufficient to hold interest.

Detail—Adequate.

Atmosphere—Very good.

The plot is superficial and at no time is a gripping tenseness displayed, but the story unfolds itself with just sufficient suspense to make an entertaining picture. There is no doubt that Jean Sothorn is the whole picture. As the innocent little country girl, her portrayal is delightful and natural. The little unconscious coquetties make you love the character and this is played up throughout the production. The story is not impressive, but Jean Sothorn is. The others in the cast fulfilled what was expected of them.

Box Office Value.

One day. Smaller houses. Jean Sothorn and not story featured.

"THE PRINCESS OF PATCHES"

Selig. Five Reels.

Released Jan. 22 by K. E. S. E.

The cast includes Vivian Reed, Charles Le Moyne, Frank Weel, R. H. Kelly, Violet De Bieari, Burke Wilbur, Hildor Hoberg, Cora Lambert and Roy Southerland.

Story—Melodrama. Adapted by Gilson Willets from Mark Swan's Melodrama. Directed by Al Green.

Action—Quick.

Continuity—Even.

Suspense—Capitally sustained.

Detail—Nothing lacking.

Atmosphere—Especially good.

Photography—Excellent.

Remarks.

It is seldom indeed that credit for a film is so equally distributed as it is in the screening of "The Princess of Patches." Mr. Willets furnished an excellent scenario. Mr. Green's direction would win him a name in the business if he had never done anything of the kind before, and Vivian Reed makes the most delightfully charming little heroine possible. She is Patches to life and her pleasing personality seems to lend additional interest. The individual work of each of the other players is excellent. They make each character stand out well defined, and collectively they fit naturally in picture. This excellent work of adopter, director and players has the effect of sustaining the interest through the entire five reels, which are none too many for the development and carrying out of the story.

Box Office Value.

This picture should give the best results as it is calculated to please any audience.

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A movement has been started in Brooklyn to reform the movies through the formation of a society composed of representatives of various uplift associations whose chief aim in life is to keep the City of Churches free from baneful influences. Mrs. Clarence Waterman, who played "extra" parts at the Vitagraph studios until recently, is one of the leaders of the plan to purify the films.

"SKINNER'S DRESS SUIT"

Essanay. Five Reels.

Released Feb. 5 by K. E. S. E.

Story—Comedy. Adopted for the screen from Henry Irving Dodge's story. Directed by Harry Beaumont. Bryant Washburn is featured.

Action—Convincing.

Continuity—Thoroughly consistent.

Suspense—Well sustained.

Detail—Good.

Atmosphere—In keeping with story.

Photography—Excellent.

Remarks.

Even the most captious critic would find difficulty in picking flaws in "Skinner's Dress Suit" as screened by Essanay. It starts with a capital story, which has been made into an excellent scenario. This has been well directed and well acted and the result is one of the best comedy pictures

ever filmed. Besides its other good points it possesses suspense, comedy suspense, of course, but as this quality is infrequently seen in a comedy film, this one is rather unusual.

The story deals with Mr. and Mrs. Skinner, a newly married young couple. He has been refused a "raise" by the head of the firm and makes his wife believe he received it. They then start on a career of social dissipation. He buys his first dress suit and she a new dress. He becomes a social lion and in spite of the fact that his bank account is running low because of the raise which he gives wifey each week, they keep up appearances. His firm suspects him and sends him on a business trip. His wife accompanies him and he turns it into a social trip thereby winning back a former customer of the firm. And upon his return, his accounts having been O. K., he is made a one-third partner in the business.

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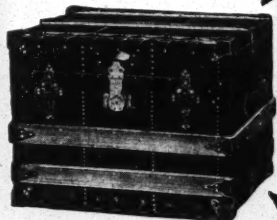
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